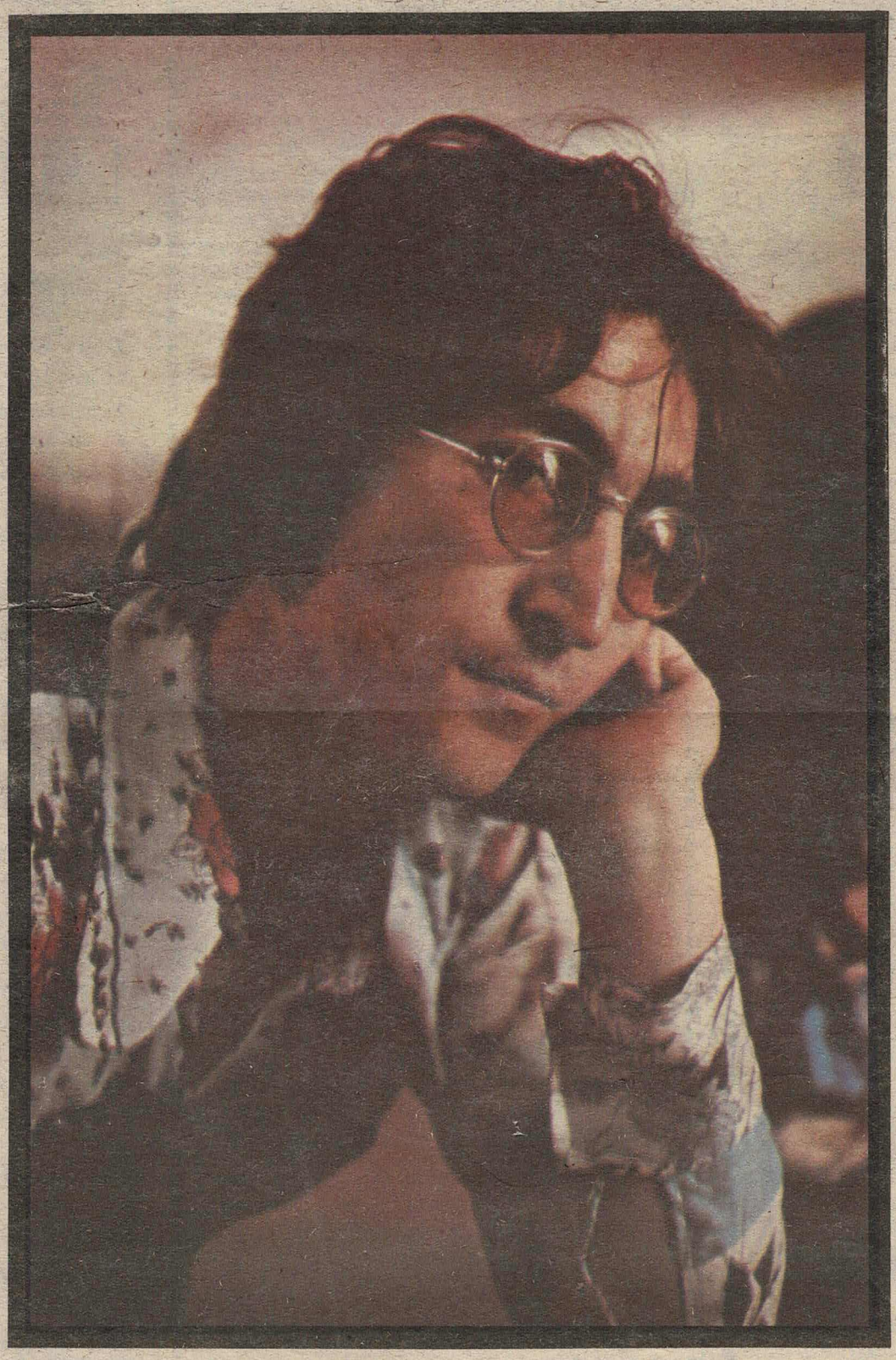
13 December 1980 US $1.75 (by air) 25p ISSN 0028 6362

Aus 55c NZ 60c Den Kr 9.50 Fr NF 8.50
Ger Dm 3.80 Malaysia $2.25 Spn 125pts

NEW MUSICAL EXPRESS

Mourning thousands besiege downtown New York after the horrific murder of John Lennon

Inside: Full story & tributes



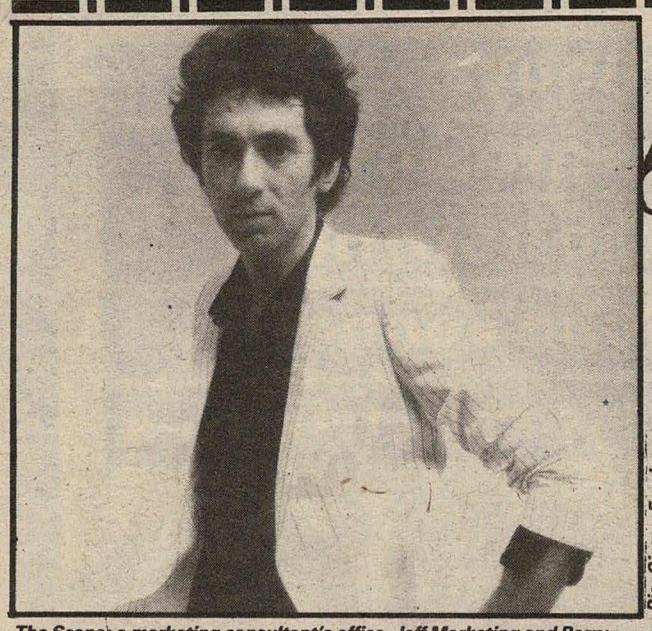
JOHN ONO LENNON

9 October 1940 - 8 December 1980

"WAR IS OVER IF YOU WANT IT."

NME CHARTS

WEEK ENDING
December 13th, 1980



Pic: Simon Fowler.

The Scene: a marketing consultant's office. Jeff Marketing and Barry Consultant are worried . . .
Jeff: "Christ, Barry, we had the 'we love you, Granny' angle all worked out for the Christmas market but some other schmucks beat us to it. What we gonna do?
Barry: "Don't worry, we'll go with this Jona Lewie guy — the Christmas with a social conscience angle. It worked with 'Streets Of London'.

UK SINGLES

This Week	Last Week			Weeks in	Highest
1	(1)	**Super Trouper**	Abba (Epic)	5	1
2	(4)	**Banana Republic**	Boomtown Rats (Ensign)	3	2
3	(9)	**Embarrassment**	Madness (Stiff)	3	3
4	(2)	**The Tide Is High**	Blondie (Chrysalis)	6	1
5	(3)	**I Could Be So Good For You**	Dennis Waterman (EMI)	5	2
6	(—)	**Stop The Cavalry**	Jona Lewie (Stiff)	1	6
7	(8)	**To Cut A Long Story Short**	Spandau Ballet (Reformation/Chrysalis)	4	7
8	(12)	**Do You Feel My Love?**	Eddie Grant (Ensign)	4	8
9	(5)	**Celebration**	Kool & The Gang (De-Lite)	6	5
10	(11)	**Starting Over**	John Lennon/Yoko Ono (WEA/Geffen)	5	9
11	(16)	**Earth Dies Screaming/Dream A Lie**	UB40 (Graduate)	6	11
12	(—)	**There's No One Quite Like Grandma**	St Winifred's School Choir (MFP)	1	12
13	(6)	**Never Knew Love Like This Before**	Stephanie Mills (20th Century)	7	3
14	(15)	**I'm Coming Out**	Diana Ross (Motown)	4	14
15	(14)	**Lady**	Kenny Rogers (UA)	4	14
16	(30)	**Runaway Boys**	Stray Cats (Arista)	2	16
17	(—)	**Lies**	Status Quo (Vertigo)	1	17
18	(—)	**Flash**	Queen (EMI)	1	18
19	(25)	**Rock'n'Roll Ain't Noise Pollution**	AC/DC (Atlantic)	2	18
20	(—)	**De Do Do Do**	Police (A&M)	1	20
21	(7)	**Fashion**	David Bowie (RCA)	6	5
22	(10)	**Woman In Love**	Barbra Streisand (CBS)	10	1
23	(18)	**Don't Walk Away**	Electric Light Orchestra (Jet)	3	18
24	(—)	**Ace Of Spades**	Motorhead (Bronze)	4	16
25	(—)	**The Call Up**	Clash (CBS)	1	25
26	(17)	**I Like What You're Doing To Me**	Young & Co. (Excalibur)	4	17
27	(27)	**Dog Eat Dog**	Adam & The Ants (CBS)	7	4
28	(23)	**Love On The Rocks**	Neil Diamond (Capitol)	2	23
29	(24)	**Rabbit**	Chas & Dave (Rockney)	2	24
30	(—)	**Die Young**	Black Sabbath (Vertigo)	1	30

BUBBLING UNDER

Israel — Siouxsie & The Banshees (Polydor).
December Will Be Magic — Kate Bush (EMI).
Louis Quatorze — Bow Wow Wow (EMI).
Santa Claus Is Back In Town — Elvis Presley (RCA).
Boom Boom — Black Slate (Ensign).
Kiss On My List — Darryl Hall & John Oates (RCA).

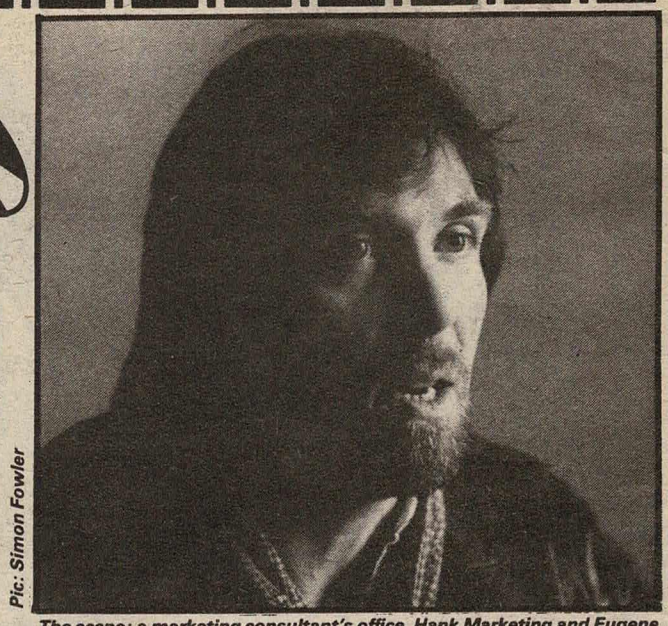
US SINGLES

This Week	Last Week		
1	(1)	**Master Blaster**	Stevie Wonder
2	(2)	**Lady**	Kenny Rogers
3	(4)	**More Than I Can Say**	Leo Sayer
4	(5)	**Another One Bites The Dust**	Queen
5	(3)	**The Wanderer**	Donna Summer
6	(7)	**(Just Like) Starting Over**	John Lennon
7	(6)	**Woman In Love**	Barbra Streisand
8	(12)	**Love On The Rocks**	Neil Diamond
9	(11)	**Hit Me With Your Best Shot**	Pat Benatar
10	(8)	**I'm Coming Out**	Diana Ross
11	(13)	**Hungry Heart**	Bruce Springsteen
12	(14)	**Guilty**	Barbra Streisand
13	(10)	**You've Lost That Lovin' Feeling**	Daryl Hall & John Oates
14	(19)	**Every Woman In The World**	Air Supply
15	(20)	**The Tide Is High**	Blondie
16	(18)	**De Do Do Do De Da Da Da**	The Police
17	(17)	**Whip It**	Devo
18	(21)	**Passion**	Rod Stewart
19	(15)	**Never Be The Same**	Christopher Cross
20	(22)	**Tell It Like It Is**	Heart
21	(9)	**Dreaming**	Cliff Richard
22	(24)	**Suddenly**	Olivia Newton-John
23	(23)	**Theme From The Dukes Of Hazzard**	Waylon Jennings
24	(26)	**Everybody's Got To Learn Sometime**	The Korgis
25	(—)	**Celebration**	Kool & The Gang
26	(—)	**It's My Turn**	Diana Ross
27	(27)	**Deep Inside My Heart**	Randy Meisner
28	(28)	**This Time**	John Cougar
29	(30)	**I Believe In You**	Don Williams
30	(—)	**Hey Nineteen**	Steely Dan

US ALBUMS

This Week	Last Week		
1	(3)	**Hotter Than July**	Stevie Wonder
2	(1)	**Greatest Hits**	Kenny Rogers
3	(2)	**Guilty**	Barbra Streisand
4	(4)	**The River**	Bruce Springsteen
5	(7)	**Eagles Live**	The Eagles
6	(6)	**Crimes Of Passion**	Pat Benatar
7	(5)	**The Game**	Queen
8	(9)	**One Step Closer**	Doobie Brothers
9	(10)	**Faces**	Earth, Wind & Fire
10	(11)	**Back In Black**	AC/DC
11	(8)	**The Wanderer**	Donna Summer
12	(12)	**Zenyatta Mondatta**	The Police
13	(19)	**The Jazz Singer**	Neil Diamond
14	(13)	**Triumph**	The Jacksons
15	(15)	**Anne Murray's Greatest Hits**	Anne Murray
16	(22)	**Double Fantasy**	John Lennon & Yoko Ono
17	(14)	**Christopher Cross**	Christopher Cross
18	(18)	**Greatest Hits Vol Two**	Linda Ronstadt
19	(27)	**Greatest Hits/Live**	Heart
20	(16)	**Diana**	Diana Ross
21	(76)	**Gaucho**	Steely Dan
22	(20)	**TP**	Teddy Pendergrass
23	(17)	**Alive**	Kenny Loggins
24	(24)	**Celebrate**	Kool & The Gang
25	(21)	**All Shook Up**	Cheap Trick
26	(25)	**Greatest Hits**	The Doors
27	(92)	**Autoamerican**	Blondie
28	(30)	**The Turn Of A Friendly Card**	The Alan Parsons Project
29	(40)	**Foolish Behaviour**	Rod Stewart
30	(32)	**Making Movies**	Dire Straits

US Charts: Courtesy 'CASH BOX'



Pic: Simon Fowler

The scene: a marketing consultant's office. Hank Marketing and Eugene Consultant are positively distracted. Dr. Hook are on the deck.
Hank: "Looks like we really screwed up this year, Gene. We've been beaten to the punch. So what are we gonna do with this 'Granny got nuked but we love her anyway' number now?
Eugene: "Save it for next year. Let's go with the old greatest hits compilation, it never fails."

UK ALBUMS

This Week	Last Week			Weeks in	Highest
1	(1)	**Super Trouper**	Abba (Epic)	4	1
2	(3)	**Guilty**	Barbra Streisand (CBS)	9	2
3	(9)	**Not The Nine O'Clock News**	Cast (BBC)	5	3
4	(5)	**Barry**	Barry Manilow (Arista)	2	4
5	(6)	**Zenyatta Mondatta**	Police (A&M)	12	1
6	(2)	**Autoamerican**	Blondie (Chrysalis)	3	2
7	(—)	**Sound Affects**	Jam (Polydor)	1	7
8	(4)	**Foolish Behaviour**	Rod Stewart (Riva)	3	3
9	(9)	**Inspirations**	Elvis Presley (K-Tel)	3	9
10	(—)	**Dr Hook's Greatest Hits**	Dr Hook (Capitol)	1	10
11	(11)	**Kings Of The Wild Frontier**	Adam & The Ants (CBS)	4	7
12	(12)	**Jazz Singer**	Neil Diamond (Capitol)	3	8
13	(23)	**Hotter Than July**	Stevie Wonder (Motown)	6	1
14	(7)	**Chart Explosion**	Various (K-Tel)	2	7
15	(27)	**Absolutely**	Madness (Stiff)	11	2
16	(14)	**Country Legends**	Various (Ronco)	4	16
17	(8)	**Double Fantasy**	John Lennon (Warner Bros/Geffen)	3	8
18	(25)	**Making Waves**	The Nolans (Epic)	5	12
19	(—)	**Manilow Magic**	Barry Manilow (Arista)	18	5
20	(—)	**Signing Off**	UB40 (Graduate)	10	1
21	(20)	**Organisation**	Orchestral Manoeuvres In The Dark (Dindisc)	6	3
22	(15)	**Little Miss Dynamite**	Brenda Lee (Warwick)	4	6
23	(—)	**Classics For Dreaming**	James Last (Polydor)	1	23
24	(28)	**Gold**	The Three Degrees (Ariola/K. Tel)	11	4
25	(—)	**Space Invaders**	Various (Ronco)	1	25
26	(13)	**The River**	Bruce Springsteen (CBS)	7	4
27	(18)	**The Love Album**	Various (K-Tel)	11	5
28	(19)	**Ace Of Spades**	Motorhead (Bronze)	5	5
29	(22)	**Radio Active**	Various (Ronco)	4	13
30	(16)	**Loonie Tunes**	Bad Manners (Magnet)	2	16

BUBBLING UNDER

20 Golden Greats Of Ken Dodd — Ken Dodd (Warwick).
Laughter — Ian Dury & The Blockheads (Stiff).
The Legendary Big Bands — Various (Ronco).
Very Best Of Elton John — Elton John (K-Tel).
Sings 20 No. 1 Hits — Brotherhood Of Man (Warwick).
Gaucho — Steely Dan (MCA).

INDIES 33s

1 **Grotesque** — The Fall (Rough Trade)
2 **Are You Glad To Be In America?** — James Blood Ulmer (Rough Trade)
3 **Signing Off** — UB40 (Graduate)
4 **Christmas Album** — Yobs (Safari)
5 **In Toy Town** — Cravats (Small Wonder)
6 **3R4** — Lewis & Gilbert (4AD)
7 **Closer** — Joy Division (Factory)
8 **Fresh Fruit & Rotting Vegetables** — Dead Kennedys (Cherry Red)
9 **Return Of The Durutti Column** — Durutti Column (Factory)
10 **In The Flat Field** — Bauhaus (4AD)

INDIES 45s

1 **It's Obvious** — Au Pairs (Human)
2 **At Last I'm Free** — Robert Wyatt (Rough Trade)
3 **Eugene** — Essential Logic (Rough Trade)
4 **Animal Space** — Slits (Human)
5 **Why Don't Rangers Sign A Catholic?** — Pope Paul & The Romans (Glasgow Celtic)
6 **Beer Drinkers And Hell Raisers** — Motorhead (Big Beat)
7 **7 Minutes To Midnight** — Wah! Heat (Inevitable)
8 **Adrenalin** — Throbbing Gristle (Industrial)
9 **Seconds Too Late** — Cabaret Voltaire (Rough Trade)
10 **She's In Love With Mystery** — Thompson Twins (Leighton)

Chart by: Paul at Bonaparte, 284, Pentonville Road, London N1.

REGGAE

1 **You're The One** — Tropical Breeze (Daddy Kool)
2 **Good Thing Goin** — Sugar Minott (Hawkeye)
3 **Paradise** — Gene Adebambo (Santic)
4 **Love's Alive & Kickin** — Guardian Angel (Cavalis)
5 **Walk On By** — Motion (Blue Inc)
6 **Born With Nothing** — I An I (Sound Jiff)
7 **Special Kind Of Love** — Marina Carone (Movements)
8 **Kiss Somebody** — Johnny Osbourne (Cha Cha)
9 **If You See Mary** — Gregory Isaacs (African Museum)
10 **Noah's Arc** — Eek-K-Mouse (Greensleeves)

Chart by: Bluebird Records, 155 Church Street, London W2.

DISCO

1 **I Like** — Young & Co (Excalibur)
2 **Groove On** — Willie Beaver Hale (TK)
3 **You And Me** — Spargo (DJM)
4 **What A Fool Believes** — Aretha Franklin (Arista)
5 **If You Feel The Funk** — La Toyer Jackson (Polydor)
6 **Slip & Dip** — Coffee (Phonogram)
7 **I'm Coming Out** — Diana Ross (Motown)
8 **Can You Feel My Love?** — Eddie Grant (Ensign)
9 **It's Just A Groove** — Glenn Adams Affair (Excalibur)
10 **Stretch** — B.T. Express (Excalibur)

Chart by: HMV Record Store, Oxford Street, London W1.

5 YEARS AGO

1 **Bohemian Rhapsody** — Queen (EMI)
2 **Trail Of The Lonesome Pine** — Laurel & Hardy (United Artists)
3 **You Sexy Thing** — Hot Chocolate (Rak)
4 **Let's Twist Again/The Twist** — Chubby Checker (London)
5 **Na Na Is The Saddest Word** — Stylistics (Avco)
6 **I Believe In Father Christmas** — Greg Lake (Manticore)
7 **Money Honey** — Bay City Rollers (Bell)
8 **Show Me You're A Woman** — Mud (Private Stock)
9 **This Old Heart Of Mine** — Rod Stewart (Riva)
10 **All Around My Hat** — Steeleye Span (Chrysalis)

Week ending December 16, 1975

10 YEARS AGO

1 **I Hear You Knocking** — Dave Edmunds (MAM)
2 **When I'm Dead And Gone** — McGuiness Flint (Capitol)
3 **Cracklin' Rosie** — Neil Diamond (UNI)
4 **Home Loving Man** — Andy Williams (CBS)
5 **It's Only Make Believe** — Glen Campbell (Capitol)
6 **Ride A White Swan** — T. Rex (Fly)
7 **Nothing Rhymed** — Gilbert O'Sullivan (MAM)
8 **You Got Me Dangling On A String** — Chairman Of The Board (Invictus)
9 **Grandad** — Clive Dunn (Columbia)
10 **My Prayer** — Gerry Monroe (Chapter One)

Week ending December 16, 1970

15 YEARS AGO

1 **Day Tripper/We Can Work It Out** — Beatles (Parlophone)
2 **The Carnival Is Over** — The Seekers (Columbia)
3 **The River** — Ken Dodd (Columbia)
4 **1-2-3** — Len Barry (Brunswick)
5 **My Generation** — The Who (Brunswick)
6 **Wind Me Up** — Cliff Richard (Columbia)
7 **Rescue Me** — Fontella Bass (Chess)
8 **Tears** — Ken Dodd (Columbia)
9 **A Lover's Concerto** — The Toys (Stateside)
10 **Maria** — P.J. Proby (Liberty)

Week ending December 17, 1965

20 YEARS AGO

1 **It's Now Or Never** — Elvis Presley (RCA)
2 **Save The Last Dance For Me** — Drifters (London)
3 **I Love You** — Cliff Richard (Columbia)
4 **Strawberry Fair** — Anthony Newley (Decca)
5 **Little Donkey** — Nina & Frederick (Columbia)
6 **Goodness Gracious Me** — Peter Sellers/Sophia Loren (Columbia)
7 **Rocking Goose** — Johnny & The Hurricanes (London)
8 **Poetry In Motion** — Johnny Tillotson (London)
9 **Man Of Mystery** — Shadows (Columbia)
10 **Lonely Pup** — Adam Faith (Parlophone)

Week ending December 16, 1960

NEW MUSICAL EXPRESS NME

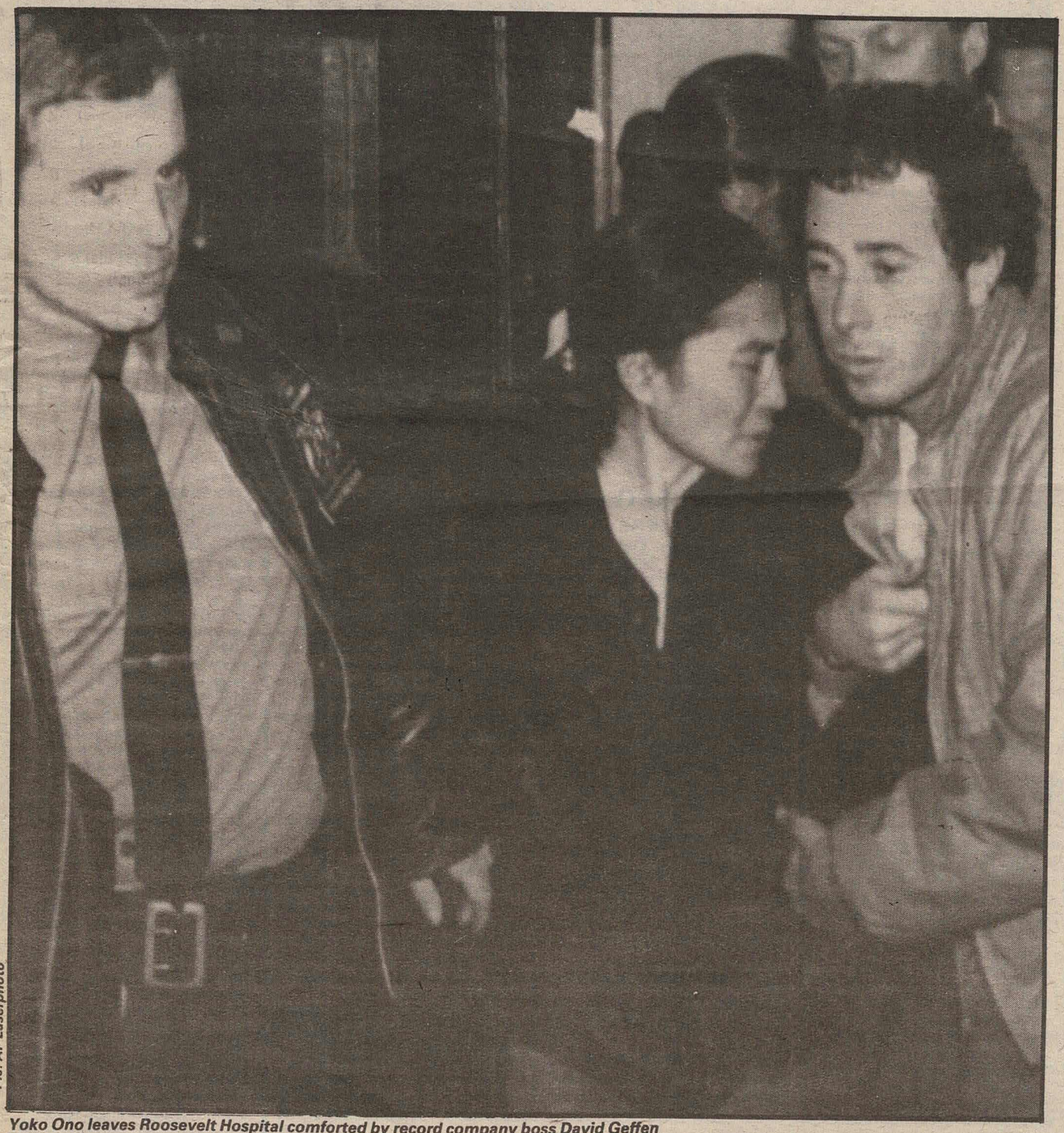
A BAD TIME IN NEW YORK

NEWS DEREK JOHNSON THRILLS CYNTHIA ROSE

Doorman: "Do you know what you've done?"

Chapman: "I've shot John Lennon."

JOHN LENNON MURDERED



Pic: AP Laserphoto

Yoko Ono leaves Roosevelt Hospital comforted by record company boss David Geffen

JOHN LENNON gave his last autograph in New York on Monday night.

In exchange, Mark David Chapman, 25, white and Hawaiian, thanked him with five .38 calibre bullets to the upper torso, inflicting seven wounds and severing a major artery.

New York report by JOE STEVENS

The suspect, who had been in New York for two weeks, had been stalking Lennon for days outside the Dakota apartments on 72nd Street, Central Park West.

Lennon had spent the evening with Yoko and producer Jack Douglas at the Record Plant studio, and departed at 10.30 pm with the intention of getting something to eat before going back to the Dakotas.

When John and Yoko returned home in a limousine, they got out and walked through the courtyard of the building, where the assailant stopped the couple for an autograph. Lennon signed a piece of paper, and Chapman fired. Lennon staggered up some steps and fell into the hotel's kiosk.

The doorman, in disbelief, asked Chapman: "Do you know what you've done?"

Chapman's reply was: "I shot John Lennon."

The attack took place at about 10.50 pm New York time. Chapman made no attempt to escape. He threw his gun down, and was grabbed by the doorman and a passer-by while Yoko, understandably distraught, clutched Lennon's body, screaming: "He's been shot! Someone help! Someone help!"

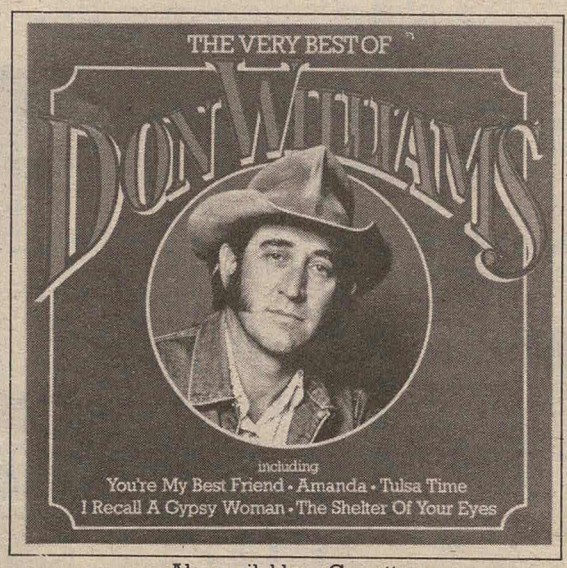
One of the Lennons' neighbours called the police, and a passing patrol car arrived to find Lennon lying face down in the apartment-block office. As they took Lennon to hospital, Yoko cradled him in the back seat, imploring the police to hurry, and repeating, "Tell me it isn't true. Tell me he's going to be all right."

On arrival at Roosevelt Hospital, 16 streets from the scene of the crime, frantic attempts were made to save Lennon by the emergency surgeons, with massive blood transfusions and resuscitation attempts to the heart, but to no avail. Lennon was dead on arrival.

The first bullet had torn major arteries, causing him to bleed to death. When told by the doctors that he was dead, Yoko left the hospital for an unknown destination.

■ *Continues over*

THE VERY BEST OF
DON WILLIAMS
16 Of His Very Best
On One Great Album
You're My Best Friend · Lay Down Beside Me · Till The Rivers All Run Dry
Ghost Story · Good Ole Boys Like Me · Love Me Over Again
It Must Be Love · Amanda · Tulsa Time · The Shelter Of Your Eyes
She's In Love With A Rodeo Man · I Believe In You
Time On My Hands · Turn Down The Lights (And Love Me Tonight)
Some Broken Hearts Never Mend · I Recall A Gypsy Woman


THE VERY BEST OF
DON WILLIAMS
including
You're My Best Friend · Amanda · Tulsa Time
I Recall A Gypsy Woman · The Shelter Of Your Eyes

includes his latest single
I BELIEVE IN YOU

MCA RECORDS
1 Great Pulteney Street, London W1R 3FW

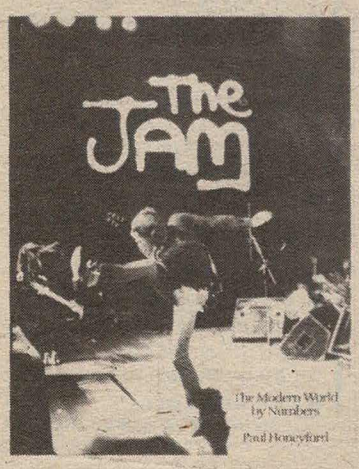
Also available on Cassette

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1, England. Annual subscription $57,00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing in the USA by Publications Expediting Incorporated, 200 Meacham Avenue, Elmont, New York 11003, USA.

STRAIGHT MUSIC PRESENTS
ULTRAVOX
fatal charm
HAMMERSMITH ODEON
QUEEN CAROLINE ST., W6
SATURDAY 13th DECEMBER at 7·30
TICKETS £3·50, £3·00, £2·50 (INC. VAT) ADVANCE THEATRE BOX OFFICE, TEL: 748 4081, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS, OR ON NIGHT.

THE POLICE
CONCERTS-TICKET DETAILS
SUN DEC 21-TOOTING BEC COMMON SUPERTENT
MON DEC 22-TOOTING BEC COMMON SUPERTENT
TICKETS ONLY AVAILABLE FROM:
THE MOBILE TICKET OFFICE-TOOTING BEC COMMON.
STRAIGHT MUSIC LTD., 1-2 MUNRO TERR., RILEY ST., LONDON SW10 0DL. LONDON THEATRE BOOKINGS, 96 SHAFTESBURY AVE., LONDON W1.
TUE DEC 23 STAFFORD BINGLEY HALL
LEEDS: VIRGIN RECORDS
MANCHESTER: PICCADILLY RECORDS
LIVERPOOL: PENNY LANE RECORDS
CHESTER: PENNY LANE RECORDS
SHEFFIELD: VIRGIN RECORDS
TUNSTALL: MIKE LLOYD RECORDS
HANLEY: MIKE LLOYD RECORDS
NEWCASTLE-U-LYME: MIKE LLOYD RECORDS
STAFFORD: LOTUS RECORDS
WOLVERHAMPTON: SUNDOWN RECORDS
BIRMINGHAM: CYCLOPS SOUNDS
COVENTRY: VIRGIN RECORDS
LEICESTER: REVOLVER RECORDS
All box offices for all three shows open 10-00 am sharp this Sunday December 14th.
Tickets for all three shows £5-00-except London Theatre Bookings £5-50 (inc. 50p booking fee)
NO POSTAL APPLICATIONS
PERSONAL APPLICATIONS ONLY

kiltorch and outlaw present
echo and the bunnymen
+ the passions
Rainbow
SUN. 14th DECEMBER 7.30
Tickets: £3.25 £2.75
from: Rainbow, Seven Sisters Rd., Finsbury Park, N4, 01 263 3148



This is the first book to appear on The Jam, and has been written with their full co-operation, telling their story from start to "START!."

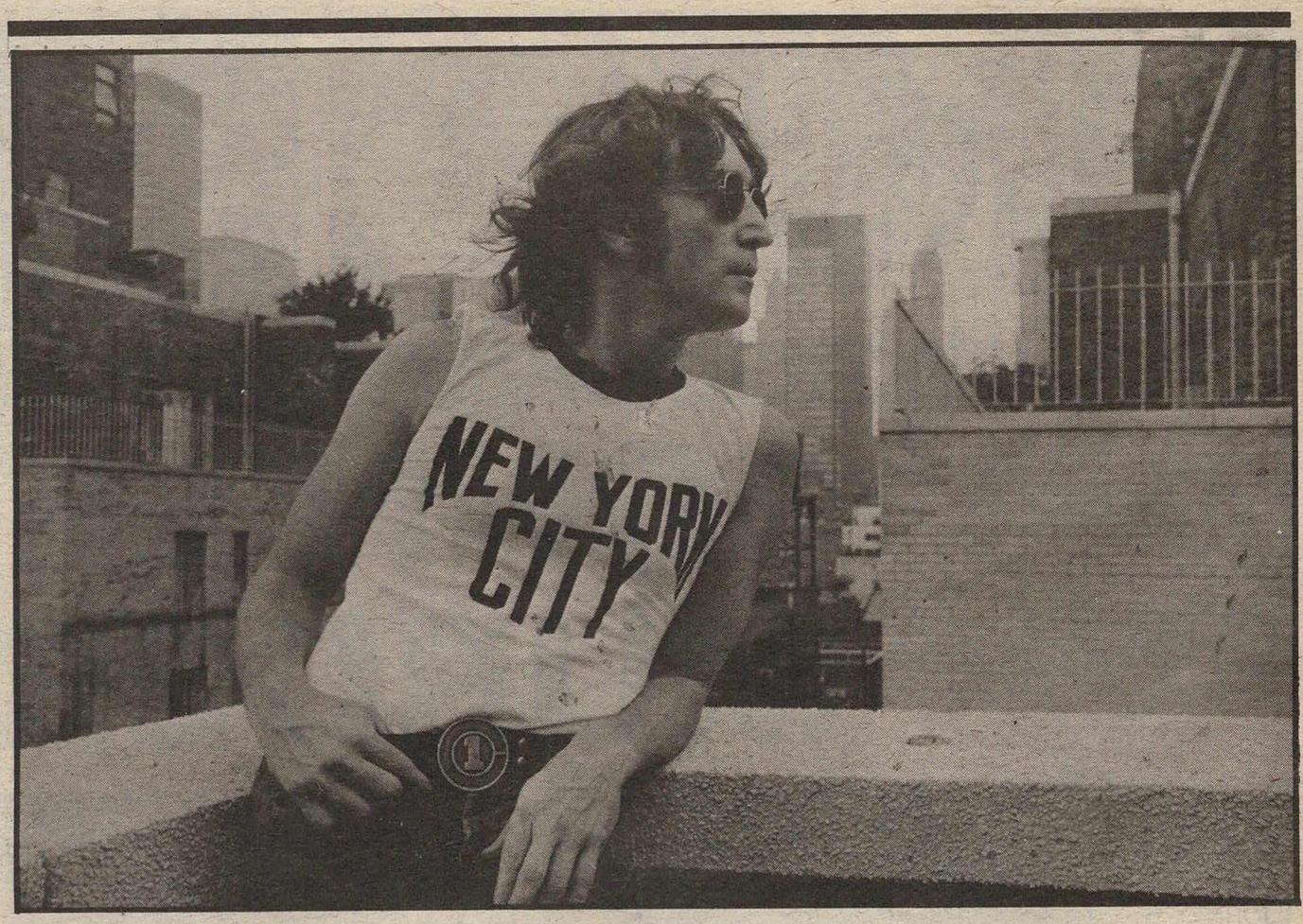
Illustrated throughout with over 60 black and white photographs (many never seen before) from Britain's top rock photographers.

112 pages; £3.95 ISBN 0 906008 22 0

Available from all good book and record shops, or in case of difficulty from the Magic Bus Bookshop, 10 King Street, Richmond, Surrey, for £3.95 (+ 75p p&p).

Please send me____ copies of **The Jam** at £4.70 (inc. p&p).
I enclose cheque/PO. My Access/Barclaycard/Diners Club No. is
Name
Address

EEL PIE ROCK & ROLL
Registered in England No. 1205454



Pic: Bob Gruen

■ *From previous page*

Back at the Dakotas, thousands of tourists gathered, some in tears, many wearing Beatles memorabilia, and a few with angry words for Lennon's assailant. Barricades were erected, and police with loudhailers appealed to the crowd to use the sidewalks to relieve the traffic jam.

News crews arrived at the area in minutes, and TV lights lit the exterior of the apartments, casting eerie shadows across the nine-storey brick structure used for *Rosemary's Baby*. The growing crowd milled about in silent communion, casting glances to the windows, hoping for a glimpse of the bereaved Lennons.

Meanwhile, Dr Lynn at Roosevelt Hospital held a press conference, claiming: "Lennon never had a chance after the first shot. He suffered wounds in the arms, chest and legs — seven in all, inflicted by five bullets."

According to police, Chapman had caused a disturbance outside the hotel earlier this week. They described him as "a local screwball . . . a wacko who's been grinning throughout the interrogation as though he's enjoying the whole deal." Not a native of New York, Chapman had been living at a YMCA, and then moved to the Sheraton Centre Hotel, where rooms go for $75 a night.

There is some uncertainty as to whether Chapman asked for the autograph and then shot Lennon or came back later, possibly after an argument. Certainly, Chapman, a former security guard, had received an autograph from Lennon earlier in the day, but was refused a request to sign an album cover. Lennon's autograph was found on Chapman when police searched his pockets.

WALLS AND BRIDGES

The last interview
By MAX BELL

TO CELEBRATE the recent success of his new album 'Double Fantasy' and hit single '(Just Like) Starting Over', John Lennon had consented to give a selection of interviews with both the printed and broadcasting media.

In the last few weeks John and his wife Yoko Ono had spoken to *Newsweek*, *Playboy* (for publication in the New Year, 1981) and, in an article about real estate, to *Esquire* magazine.

Last Saturday Lennon gave Andy Peebles of BBC Radio One what, it transpired, was his final interview.

On Tuesday morning Radio One ran a preview of this interview which is now being incorporated into a tribute series to the late Beatle which will run early in the New Year.

Peebles and producer Paul Williams spoke to the Lennons for over three hours in New York's Hit Factory, where the pair were recording some new tracks. The Radio One crew apparently had to go through very heavy security to get to the Hit Factory and Yoko Ono's office apartment, where the interview was conducted.

According to Peebles, Lennon seemed to be in a prolific and creative mood, happy, fit and totally at ease. He was "willing to talk about anything" added Peebles.

It's obvious from listening to the preview that Lennon was in excellent spirits and full of energy. He even expressed an interest in touring soon with some younger musicians, although he felt that it might pose a financial strain.

Peebles constantly whetted bewildered radio listeners' appetites by hard-selling the forthcoming series. At a press conference given on Tuesday morning by Peebles, Williams, associate producer Doreen Davies, and Radio One controller Derek Chinnery, the BBC's fortuitous timing was again the subject of much self-congratulation.

IN FACT Peebles does seem to have conducted a very respectable interview. He was obviously well prepared, despite the fact that the team had only expected to chat with Lennon for half an hour.

Conversation ranged over discussions of Lennon's frank attitude to early Beatles recordings, his refusal to tour after 1966 with the group, and the disillusionment with the rock business that frequently tempted him to leave the group altogether.

Lennon stressed that the rivalry between himself and Paul McCartney, best known in the infamous 'How Do You Sleep', was nothing more than natural sibling envy, that he'd used the resentment he felt for McCartney as the catalyst for the song just as he'd used his withdrawal from heroin addiction as the inspiration for 'Cold Turkey'.

Lennon was particularly animated about life in New York, his recent retirement and much publicised domestic role reversal.

He said he enjoyed cooking, reading and bringing up his five-year-old son Sean. In the past five years he had spent a lot of time travelling, to Hong Kong and all points East, to South Africa and particularly Bermuda.

On a recent visit there he confessed to having listened to Joy Division, Wire, and the B52's.

Asked whether he ever felt the desire to return to England, Lennon, who had lost little of his native Liverpudlian accent, and expressed a liking for imported English TV, remarked that he kept in touch with the English spirit through his reading, recently Noel Coward and Somerset Maugham. He even quoted Winston Churchill: "It's an Englishman's inalienable right to live anywhere."

THE IMMEDIATE reaction to John Lennon's death from those who were formerly associated with him was one of complete disbelief. Of the other former Beatles, George Harrison would only say that he was "deeply shocked", while Ringo Starr, who was on holiday at the time, flew back to the United States on hearing the news. Paul McCartney, who had been staying at his farmhouse home in Rye, Sussex, said that he was "deeply stunned and saddened." McCartney later told reporters as he left for London: "John was a great guy who is going to be missed by the whole world." Yoko Ono issued a comment through David Geffen, friend and producer, before leaving, the Dakota for an unknown destination: "John loved and prayed for the human race — please do the same for him."

Pic: Joe Stevens

The Ballad Of John And Yoko

Lennon's life
By ROY CARR

JOHN LENNON'S withdrawal from active public life five years ago was quite voluntary.

Since their marriage on March 20, 1969, both John and Yoko had been desperately trying to conceive a child, but complications were responsible for at least one known miscarriage.

During the early '70s Lennon had spoken to this writer on a number of occasions about how he hadn't had an extended vacation since before Beatlemania erupted.

The birth on October 9, 1975 (coincidentally John's 35th birthday) of a son Sean gave the former Beatle the excuse he needed. Himself a product of a broken home — his father Freddie deserted the family whilst his only son was still an infant — John promptly placed his own family before his career and pledged the next five years of his life to raising his newly born child.

The timing couldn't have been better. After protracted litigation, the Beatles partnership had been legally dissolved in January, and John had himself completed his collection of cover versions 'The Rock And Roll Album' — a project originally instigated by producer Phil Spector but shelved due to the latter being injured in an auto accident.

Over the next five years sightings of John Lennon became almost as newsworhty as those once attributed to the late Howard Hughes.

However, Lennon — who is alleged to have accrued a personal fortune in excess of £100 million — wasn't always the eccentric hermit that he eventually became.

But with the arrival of their son Sean, the Lennons abandoned their headline-grabbing radical stance and adopted a cloak of almost inpenetrable anonymity.

If John was the artistic genius in the partnership, then there are indications that Yoko was the effective business administrator. Not only was it Yoko who was responsible for amicably resolving long-standing differences with Allan Klein, but apparently in how the family fortune was invested.

John and Yoko mutually agreed on role reversal. So whilst Yoko, figuratively speaking, "went to the office", her husband stayed at home to mind the child.

In a recent *Newsweek* magazine interview Lennon discussed his duties as a proud father.

"In other cultures children don't leave the mother's back until they're two. I think schools are prisons — a child's thing is wide open and to narrow it down and make him compete in the classroom is a joke. I sent Sean to kindergarten but when I realised I was sending him there to get rid of him I brought him home."

Actually, John did more than just change nappies and peel the vegetables. Not only did the threesome travel extensively throughout the world, but they began investing in real estate.

Lennon also owned a private aircraft and a fleet of limos.

The signing by David Geffen (an eye witness to John's slaying) of Lennon to his newly formed Geffen record label was considered the biggest music industry coup in years. The reason for Lennon's return was simple: "Because," he said "*this* housewife would like to have a career for a bit."

The result was a hit album — 'Double Fantasy', along with Yoko — and the single 'Starting Over.' It's a title which now rings with grim irony.

HELLO GOODBYE

A personal reaction
by CHARLES SHAAR MURRAY

Besides, England wasn't going to disappear just because he wasn't there.

LATER THAT NIGHT the Radio One crew and Lennon had eaten in Mr Chow's restaurant and John became very excited when some early Beatles sessions from *Saturday Club* were mentioned. He expressed an interest in obtaining them. He still collected Beatles records and bootlegs of the group, although surprisingly he told Peebles he didn't own a copy of his most successful single, 'Happy Xmas. War Is Over'.

The most poignant moment during the interview must have been when Lennon told Peebles:

"I've been walking the streets (of New York) for the last seven years. When we first moved here we actually lived in the Village, Greenwich Village; it's the sort of artsy-fartsy section . . . full of students and would-bes and old poets.

"She (Yoko) told me: 'Yes, you can walk on the streets, you will be able to walk them but I will be walking around tense, waiting for someone to say something or jump on me' (meaning Lennon).

"It took me two years to unwind. I can go right out of this door now and go in a restaurant. Do you know how great that is? I can go to the movies, I mean people come up and ask for autographs, say Hi, but they won't bug you . . . they'll just say Hi! or I like your records."

SOMEWHERE in the night, the phone goes off, terminating an uneasy slumber during a marathon writing session on the Dury feature. It's Guy Stevens on the wire. He's just been talking to Jerry Lee Lewis, and during the conversation Jerry Lee had broken off to listen to something coming over his radio. They've just carried the flash that someone had blown John Lennon away.

"I don't believe it, I don't believe it, *I don't fucking believe it,*" Jerry Lee told Guy. JOHN LENNON HAS BEEN SHOT, JOHN LENNON IS DEAD, JOHN LENNON IS DEAD.

In the night, it only registers on the surface. It's somewhere between dusk and dawn, a witching hour. It's registering now, eight hours later, Tuesday lunchtime.

Thoughts out of sequence: I'm glad that John Lennon took that five-year lay-off because it means that young Sean will remember his father, that they spent time together, that Lennon's last five years were happy. Ironies: that he made an album about ignoring the outside world and then some fucking psycho after 15 minutes of mediabuzz turned rock and roll assassin and blew away an innocent man just to make people know his name.

A stupid death, a pointless death, a useless death, tragic in the real sense. The most a human can wish for concerning his or her last exit is that the death should have some relevance to the life, that the death should grow out of the life, part of the cycle of existence and all that shit. John Lennon deserved that at the very least and he didn't get it. If he had to die prematurely and violently, he should have had a death that had something to do with *him* and his life, and not some arsehole allowed to run about America with a gun.

None of it makes sense. A random collision, a blind smash.

Next week we can talk about Lennon's life, his music, his contribution to the medium in which he worked. We can hear all the tributes, read the obits, consign him to history and all the rest of it. Today we just deal with the sorrow and the anger, and rage at the futility and the injustice and the madness.

I met John Lennon once and checked for him not just as a great talent and a person who stamped his name and his face and his attitudes on the cultural history of the 20th century and all the rest of that Sunday supplement garf, but simply as a good presence, a good human.

Well, now there's one less of those. Whether John Lennon was making records or not and whether I was personally delighted by those records or not, I was still glad that he was around. Now he's not, and there's sod all we can do about it. Wish there was.

The rest can wait. Goodbye, John. That last moment before the guy pulled the trigger, I hope you were thinking about something or someone that made you happy. I hope you were happy. I hope that somehow you still are.

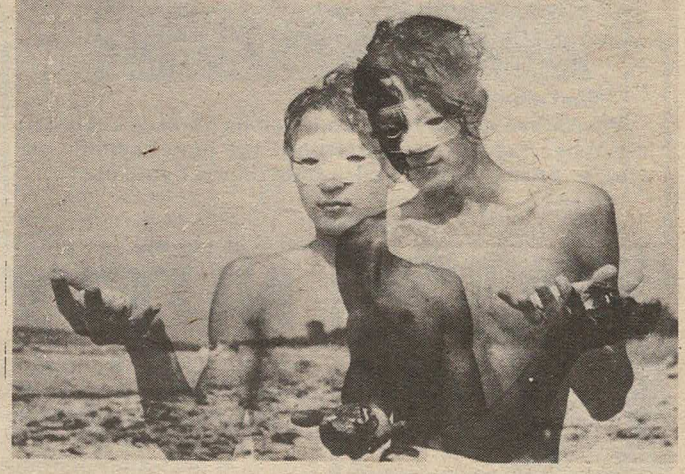
Hello . . . goodbye.

STRAIGHT MUSIC PRESENTS
Ian Dury & The Blockheads
WITH GUESTS
THE SELECTER BASEMENT 5 AND Blurt
MICHAEL SOBELL CENTRE
HORNSEY RD., ISLINGTON N7
SUN/MON/TUE 21st/22nd/23rd DEC at 7·30
TICKETS £4·00 (INC. VAT) ADVANCE M.S.CENTRE BOX OFFICE, TEL: 607 8632
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £4·00 ON NIGHT

STRAIGHT MUSIC PRESENTS
XTC
BLUE ORCHIDS
modern man
HAMMERSMITH PALAIS
242 SHEPHERDS BUSH RD., W6
MONDAY 22nd DECEMBER at 8·00
TICKETS £3·00 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £3·00 ON NIGHT

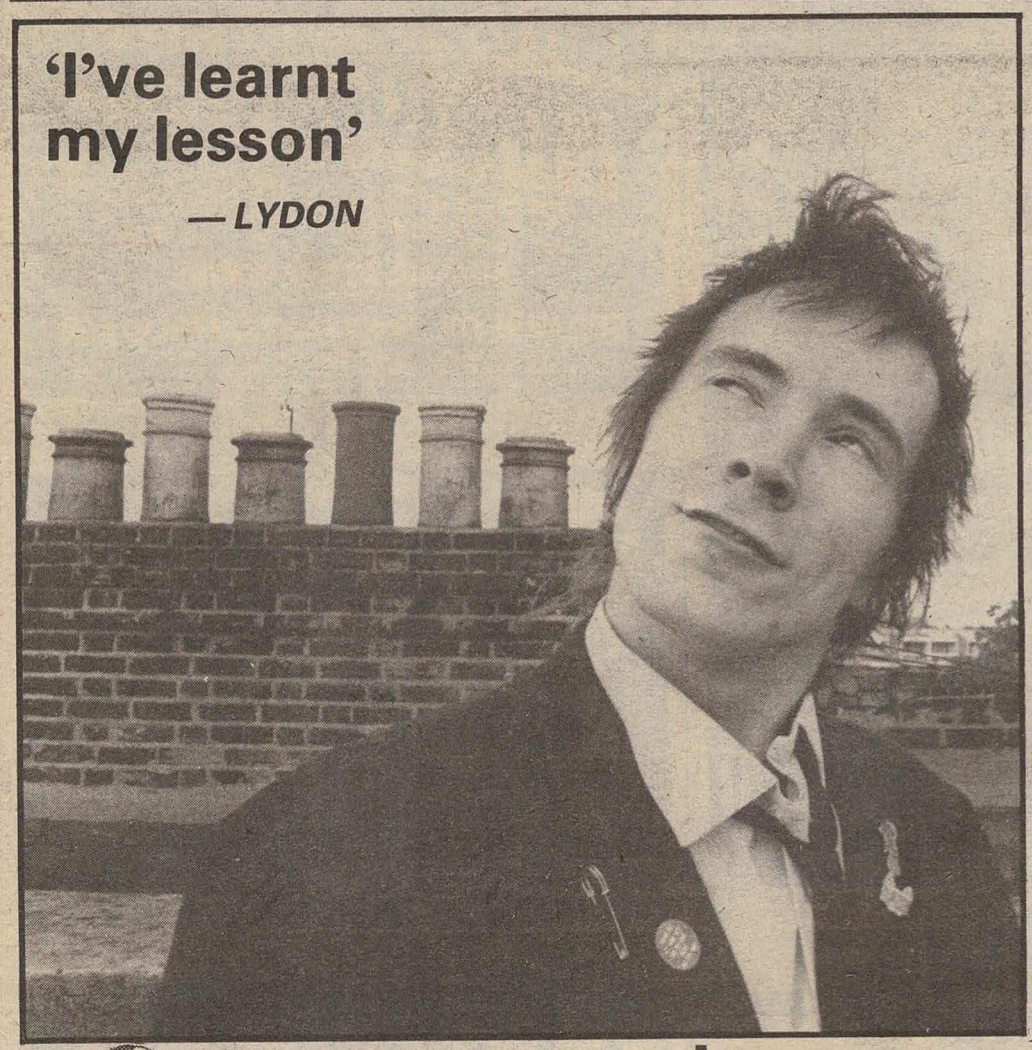
STRAIGHT MUSIC PRESENTS
MADNESS
HAMMERSMITH ODEON
QUEEN CAROLINE ST., W6
WEDNESDAY 24th DECEMBER at 7·30
TICKETS £3·50, £3·00, £2·50 (inc VAT) IN ADVANCE THEATRE BOX OFFICE, TEL: 748 4081,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371,
PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS OR ON NIGHT

modern english gathering dust
single on 4AD



B.C.GILBERT · G.LEWIS
3R4 ·
LP on 4AD
£3-99 or less

AND THE REST OF THIS WEEK'S NEWS



WILD MAN OF PUNK GOES FREE

IN STARK contrast to the courtroom melodrama of John Lydon's October conviction for assault in Dublin, his appeal last week against the resulting prison sentence could hardly have been more anticlimactic.

No one in the city, Lydon included, had anticipated such a quick, or indeed as favourable, an outcome to the appeal.

After only a five-minute hearing in the Circuit Court, Judge Frank Martin granted the appeal against the three-month sentence dished out by the lower District Court and then, with a benevolence totally unexpected by Lydon and his legal advisors, the judge also acquitted him of the charge.

So short and sweet was

By BILL GRAHAM

the hearing, that the two publicans who claimed that Lydon had assaulted them — Eamonn Brady and Eamonn Leddy — were completely wrong-footed: they arrived minutes after the decision was announced and were left fuming outside.

The case was conducted in low tones, hardly audible in the body of the court. Judge Martin, who had previously enhanced his street credibility by banning the last Boomtown Rats concert in Dublin, heard only the evidence of the prosecuting Irish garda.

Satisfied of the petty nature of the incident and of the fact that neither of the publicans had been injured in the alleged fracas, he cut short the hearing and acquitted Lydon.

The judge did, however, invite Lydon, through his Irish solicitor Myles Shevlin, to contribute £100 to the court's "poor box" as a token of his goodwill. Such informal face-saving mechanisms may not exist in British law, but they are far from unusual in the lower Irish courts.

On top of that, it is estimated that Lydon is down £2,000 due to his legal and travel costs.

Afterwards Lydon, wearing a sober grey suit and shirt and tie, admitted he was "dumbfounded" by both the decision and its speed. "I didn't know what the hell happened," he said in smiling confusion at Dublin airport as he prepared to take an early flight back to London.

His nightmare, he said, had been that the court "might double the sentence or give me the same and fine me as well."

Lydon and his advisers had deliberately spurned pre-publicity, so there was no retinue of Dublin punks present — unlike the original trial where the court was packed with assorted spikey-tops. Neither did his brother Jimmy or any other members of The 4" Be 2"s fly across for the hearing. It was while on a visit to the Emerald Isle with his brother's band that Lydon had been arrested in the first place.

Instead, he was accompanied by his father, PiL's Jeanette Lee, his London solicitor Tim Cruttenden and Virgin's international and Irish representatives, Lisa Anderson and Willie Richardson.

Lydon agreed that he "hadn't the vaguest idea" beforehand that the case would be so controversial. "I just thought it was nothing," he said, adding with typical self-deflating irony, "so I've learnt my lesson anyway."

He could also look back in less anger at his two weekend days on remand in Dublin's Mountjoy prison: "You were allowed an hour of telly and what came up but yours truly in the news! Then there was a programme about the history of music and yours truly was on that also.

"There's 400 prisoners surrounding you and looking at you. I just wanted to crawl under the concrete. The prisoners were fine though."

But John will not be writing any songs about the case or his weekend in jail. "That would be *too* corny. How could I write about *me* like that. Who would want to listen to me whining in self-pity?"

However, Lydon did derive some artistic sustenance from his involuntary visit to Irish shores — the Irish anti-Christ of 1976 flew home with three records of Pope John's Irish tour.

□ THE STRANGLERS seem to be off the hook at last, regarding those "incitement to riot" charges brought against them by the French police, following their Nice University gig in late spring. They duly turned up in Nice last week for the official hearing, only to be told that the court won't give its verdict until January — and they don't even need to be there at that time.

Although the prosecution asked for a two-year jail sentence, the fact that the defendants don't have to be present for the verdict implies that — if found guilty — the court will settle for a token fine or suspended sentence. Commented Jet Black: "I don't really know what was going on, because everyone was gabbling in French, but they were all having a good laugh about something."

SANTA SAYS:—

"Next Week, it's The Big One. . ."

Next week, NME bring you the one you've been waiting for ever since the last one.

Coming at you just seven short days from now, the legendary NME CHRISTMAS ISSUE is larger than life, happiness-packed and guaranteed turkey-free.

Miss this bumper two-week Xmas extravaganza and frankly, kid, your festive season will be so miserable it won't be worth living.

The last NME of 1980 offers you double helpings all the way. Twice the goodies for only twice the price! Order yours today.

And get stuffed in style!

DATA CONTROL

"What's happening, brother?"

Whaddaya mean, what's happening? You can count, can'tcha? Page 37 — Tour News. Page 38 — Record News. . . Aw c'mon, it's all in Data Control. And hey.

"Yeah?"

Not so much of the 'brother'.

ZEP SPLIT! (OR DO THEY?)

THE STATEMENT was brief, zeroxed and to the point.

"We wish it to be known that the loss of our dear friend and the deep respect we have for his family together with the sense of undivided harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were."

It was signed Led Zeppelin, dated December 5, 1980, and written on a WEA Records news sheet which still had John Fruin listed as a director.

Thus ended a week of speculation during which Cozy Powell, Paul Thompson, Carmine Appice, former Kiss skin-basher Peter Criss, Aynsley Dunbar, Ian Paice and even Ringo Starr had been mooted as possible replacements for the late John Bonham.

Contacted earlier that week by *NME*, former Roxy drummer Paul Thompson insisted that he wasn't in a position to either confirm or deny speculation that he was the odds-on favourite. He was extremely optimistic, but at the same time didn't want to queer his pitch with his prospective employers.

Within 24 hours the above somewhat ambiguous official statement was circulated.

Efforts to contact manager Peter Grant and individual members of the group to confirm whether or not Led Zeppelin had actually broken up were intercepted with polite replies of "We'll pass your message on". WEA Records, who distribute the SwanSong label, were unable to expand on the subject.

It could well be that the press release was circulated to alleviate mounting pressures and to give the band time to resolve the rift that allegedly now exists between Plant and Page before actually getting round to the selection of a new drummer.

On the other hand, it could be that Led Zeppelin has been permanently grounded. If so, what are the immediate options? It's no big secret that Robert Plant has often toyed with the prospect of fronting a Rockpile-styled band and, on occasion, has guested with Edmunds, Lowe and Co.

Similarly, Page could take a leaf out of Ritchie Blackmore's back pages and form a new touring band.

There's also the possibility that Plant, Page and Jones are attempting to gauge public reaction to a possible split in the anticipation that groundswell opinion will reach such a level that they will have no alternative but to return to the stage.

Buzzcocks blow it out

THE BUZZCOCKS have called off the second phase of their 'Tour By Instalments' at short notice. It was scheduled to open this Saturday (13) at Bolton Sports Centre, and to take in — on consecutive days — gigs in Derby, Liverpool, Leeds and Middlesbrough. They say the cancellation is due to recording commitments.

It's fortunate that this was only to have been a five-date mini-tour — but even so, it means that hundreds of people must now apply for cash refunds for their tickets. The band insist they're very disappointed, though it's doubtful if their disappointment matches that of the ticket-holders.

Manager Richard Boon is trying to re-arrange one or two of the dates around Christmas, but otherwise a new Phase Two of the tour will be lined up for early in the New Year.

NUTTY XMAS BENEFIT

MADNESS have confirmed a third London show at the tail end of their current tour — it's a Christmas Eve special at the Hammersmith Odeon, and tickets are on sale now priced £3.50, £3 and £2.50.

It's a benefit concert, with all profits going to various London charities. Members of the audience are being asked to bring toys if they possibly can, and the band intend to distribute these to children's homes on Christmas morning.

Madness have also been added to the bill of Elvis Costello's Christmas bonanza at Birmingham's vast National Exhibition Centre on Saturday, December 27.

They're the sixth (and, we're assured, positively the last) band to be confirmed for what has become one of the biggest Christmas rock shows ever — featuring Costello & The Attractions, Madness, Rockpile, The Selecter, Squeeze and UB40.

Pic: George Chin

Madness polish up their Rolf Harris act

And Dury for OGWT

□ **IAN DURY** & The Blockheads are showcased this year in BBC-2's traditional *Old Grey Whistle Test* live outside broadcast on Christmas Eve. Dury's UK tour was due to end the previous day but promoters Straight Music have laid on an extra London show on December 24 — it's at the Dominion Theatre, Tottenham Court Road, and tickets are on sale now priced £4, £3.50 and £3. Viewers will join the concert from 10 to 11 pm.

Another *OGWT* tradition is the New Year's Eve *Pick Of The Year* show, and this year it runs for 90 minutes from midnight. A repeat of Genesis at the Lyceum is screened on January 1.

□ **THE CURE** are holding a Christmas party at London's Notre Dame Hall in Leicester Square on Thursday, December 18 (6 pm - midnight). Appearing with them will be some of the local bands who supported them on their recent tour — Pavane (Tyne & Wear), Tarzan 5 (Blackburn), Dance Crazy (Barnsley) and And Also The Trees (Midlands). Tickets at £3 each go on sale tomorrow (Friday).

Splodgeless

RUMOUR ABOUNDS about Splodgenessabounds — with stories circulating to the effect that the band had split, and that its singer Max Splodge was to join The Ruts as their new frontman. Max rang in to confirm that the band is going through some upheaval at the moment — but that he intends to stay put. "And I'm definitely not joining The Ruts, 'cos one of 'em's got red hair."

Splodge went on to explain that his group did begin to fall apart recently, after he'd told the others he was leaving, feeling dissatisfied by their lack of musical progress. "I just thought that we weren't getting nowhere."

Other members, too, "were getting pissed off with it" and they also decided to go. Max, however, then had second thoughts and resolved to make another go of it. He's now in the process of recruiting new Splodgers to replace those who've left.

No new line-up has yet been finalised, although of the old group Boney, Milton and Brian are known to have departed. Drummer Danny of The Satellites has joined, and so has Dodger, guitarist from The Whizzkids. A few more are being auditioned.

OUTA WORK?.. JOIN THE...

ROCK & DOLE

Queue

PLAY THE VIRGIN DISCOUNT - GAME WITH THESE L.P.s

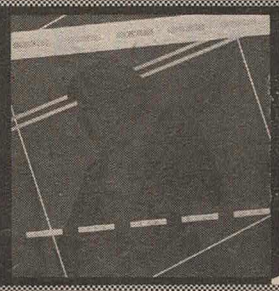
GO
TO ANY VIRGIN STORE BEFORE CHRISTMAS EVE, PRODUCE YOUR DOLE CARD AND GET THE ALBUMS FEATURED IN THE GAME... CHEAP!

5

THE BLUES BAND
READY
£3·79

7

EXTRA PAYMENT
MOVE TO SQUARE 16



THE KINKS
ONE FOR THE ROAD
(DOUBLE)
£4·99

11

12

LOSE YOUR CARD
GO BACK 6

19

18

THE BEAT
I JUST CAN'T STOP IT
£3·49

MOVE 1 SQUARE
AND
HAVE £3.49 READY

14

25

SIMPLE MINDS
EMPIRES AND DANCE
£3·49

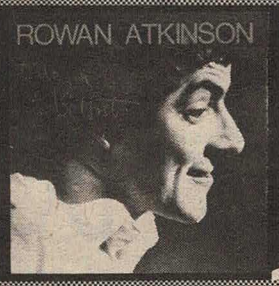
22

THE DANCE BAND
FANCY FOOTWORK
£2·99

26

27

28



ROWAN ATKINSON
LIVE IN BELFAST
£3·79

31

SIGN ON AS
Einstein.
BACK TO START

Virgin STORES

THE
ALAN PARSONS PROJECT
THE TURN OF A FRIENDLY CARD
£3·99

35

ARISTA

33

THE VIRGIN MEGASTORES 14 Oxford Street, London W.1. (Near Tottenham Court Road) Tel: 01-631 1234 28/32 Union Street, Glasgow Telephone: 041-221 0103

London
130 Notting Hill Gate W11
Tel: 01-221 6177
Oxford Walk
150/154 Oxford Street W1
Tel: 01-580 7066

62/64 Kensington High St W8
Tel: 01-937 8587
9 Marble Arch W1
Tel: 01-262 6985

Birmingham
74 Bull Street
Tel: 021-236 9432

Brighton
5 Queens Road
Tel: 0273 28167

Bristol
12 Merchant Street
Tel: 0272 290499

Cardiff
6/7 Duke Street
Tel: 0222 390418

Coventry
11 City Arcade
Tel: 0203 27579

Croydon
12a Suffolk House
George Street
Tel: 01-686 3566

Edinburgh
18a Frederick St.
Tel: 031-226 4042

Exeter
92 Queens Street
Tel: 0392 57156

Leeds
145 The Briggate
Tel: 0532 449791

Liverpool
169 Market Way
St. John's Centre
Tel: 051-708 0366

Manchester
Arndale Centre
Market Street
Tel: 061-834 7204

Milton Keynes
59 Silbury Arcade
Secklow Gate West
Tel: 0908 660404

Newcastle
10/12 High Friars
Eldon Square
Tel: 0632 612795

Nottingham
21 Clumber St.
Tel: 0602 40096

Plymouth
105 Armada Way
Tel: 0752 60435

Sheffield
137 The Moor
Tel: 0742 760929

Southampton
16 Bargate Street
Tel: 0703 34961

Swansea
34 Union Street
Tel: 0792 51499

The
THREE DEGREES OF SISTERHOOD

FROM C&W to modern rock musics, men can weep like girls and girls can come on like men (or eccentric Little Cookies like The Slits), but for the female artist trying to capture live the real emotional climates of womanhood, there's scant justice.

Why Maggie, Terre and Suzzy are more than Just Folks

By CYNTHIA ROSE

The Roches are three singing sisters allied musically on and off for ten years, and responsible for two albums: 'The Roches' and 1980's 'Nurds'. If you've read about them at all, it's probably always been either as 'folkies' or a 'feminist Andrews sisters'. That's because the real cliches in this group's unique musical crusade have come from their reception by the press.

Rolling Stone, with its traditional paternalism towards women, has championed The Roches consistently — but only as funkily dressed collegiate cuties peddling coffeehouse feminism. From the West Coast, Greil Marcus pilloried their very popularity as a symbol of New York's "hysterical hometown patriotism". And just before their concert here, Debra Rae Cohen hit on them via the *Village Voice* for betraying their "special brand of feminism" by *dressing up too much onstage*.

Real musicians, by contrast, have not equivocated about The Roches. After three years, original champion and debut producer Robert Fripp was finally allowed to appear onstage with the sisters in London — in exchange for helping Terre Roche with her interest in synthesisers. An overload of commitments removed Fripp from the scene of the second album, but Roy Hales stepped in as producer, bringing with him Fred Smith and Jay Dee Daugherty, Patti Smith's ex-drummer, from the Willie Nile LP they had all just completed. This week Smith and Daugherty are gigging with The Roches once more in New York, and taking time off studio work with Tom Verlaine to do so.

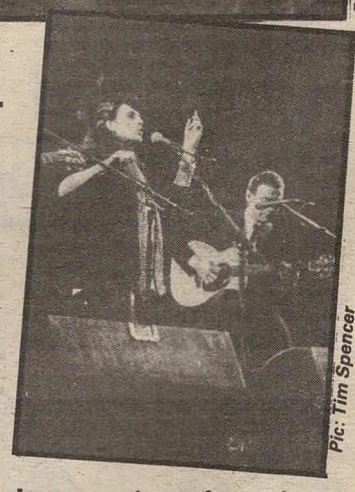
The Roches' seamless and surprisingly showbiz gig at London's Theatre Royal proved that the musicians have the more astute perspective. At its fullest the sound they achieved was nothing short of gorgeous. Songs included Cole Porter's 'It's Bad For Me' a capella and with the piss well taken out of it; a faultlessly timed and intentionally hilarious version of Bob Dylan's 'Clothesline Saga' from the Basement Tapes; and the Hallelujah Chorus performed as a Beatles song. And of course The Roches' own work, an equally unquantifiable mix of experience and fantasy spiced with ironies, metaphor, silliness and the occasional overdose of precosity. The repertoire includes what are certainly two of the proudest, most dignified woman's songs one might hope to hear: The Roches' 'Hammond Song' and their version of the Irish 'Factory Girl'.

Terre Roche points out the collaboration of three perspectives as the group's greatest asset.

"We all have different attitudes to songwriting, so when we arrange, the thing is to get behind the thrust of whoever's song we're working on. Maggie is the most subconscious of us." (Maggie's strong, almost male-timbred alto holds the show together musically in the way that Suzzy's theatrical muggings do dynamically.) "Maggie can tap into things way below the surface of a situation. I'm more *on* that surface and Suzz is bolder than me; she'll state things I'd be likely to censor.

"We've heard that folk thing, *and* the feminist thing, and the bunch-of-people-from-New Jersey thing, the Greenwich Village associations, the comparisons to The Andrews Sisters. I've never heard much of The Andrews Sisters — The Boswell Sisters were an

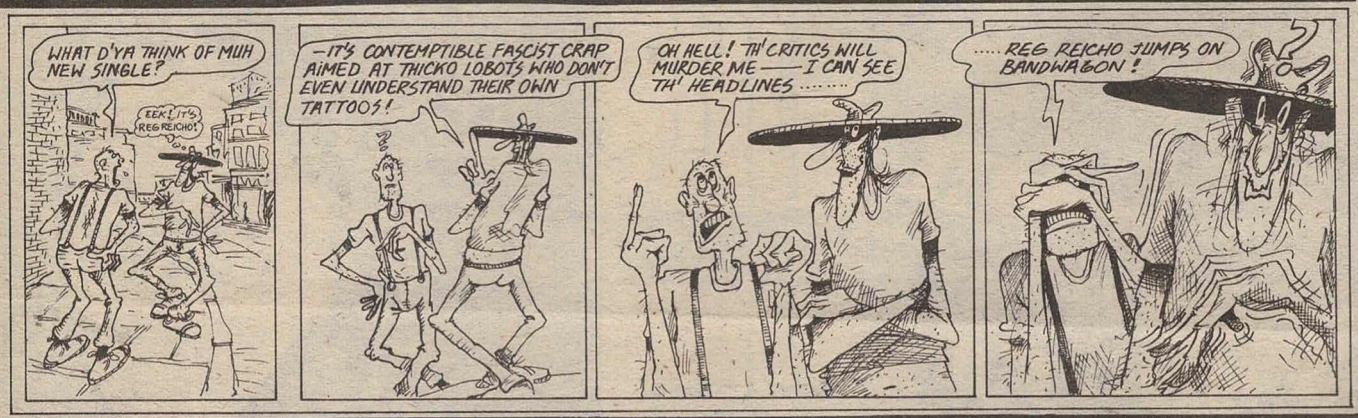
Pic: Janette Beckman



Pic: Tim Spencer

A trio of Roches (L-R): Suzzy, , Terre and Maggie. Right: Suzzy and Fripp onstage in London.

THE LONE GROOVER — BENYON


WHAT D'YA THINK OF MUH NEW SINGLE?
EEK! IT'S REG REICHO!
-IT'S CONTEMPTIBLE FASCIST CRAP AIMED AT THICKO LOBOTS WHO DON'T EVEN UNDERSTAND THEIR OWN TATTOOS!
OH HELL! TH' CRITICS WILL MURDER ME —— I CAN SEE TH' HEADLINES .....
..... REG REICHO JUMPS ON BANDWAGON!

OU KNOW? + RUNNING FREE ★ WHAT DO
NING FREE ★ WHAT DO YOU KNO + RU
★ WHAT DO YOU KNOW? + RU FRE
KNOW? + RUNNING FREE ★ WI YO
DO YOU KNOW? + RUNNING FI WHA
NNING FREE ★ WHAT DO YOU KN + R
OW? + RUNNING FREE ★ WHAT DO YOU K
+ RUNNING FREE ★ WHAT DO YOU KNOW
OU KNOW? + RUNNING FREE ★ WHAT DO
NING FREE ★ WHAT DO YOU KNOW? + RU
★ NEWEST SINGLE + BP382 ★ NEWEST

PART 3

BUZZCOCKS

influence, but they were ten years earlier, in New Orleans."

The one thing Terre says she has really noticed "over here" is that "people really have a bug up their ass about categorising artists. So many people in Europe generally are preoccupied by trying to find out where we 'fit in' in America."

The best of The Roches 'fits in' to the best of America's artistic traditions: the dual need for glitzy expertise at 'entertainment' combined with the transcendents of romantic belief; the sometimes raucous humour to be found in that gap between the stated and the implied; and — mostly — the expression of a relationship between blood and identity.

"Live", says Terre, "there's just *us* up on that stage. No props, no electric back-up, nothing. Just three separate people, and we're allowing ourselves to be vulnerable to that degree. Some people just don't have respect for that; certainly a lot of people who only bother with our music long enough to get a first impression completely miss what we're doing."

She has a point there, when The Roches can pack an Edinburgh date full of fans singing along to every song and later hold a refrigerated Drury Lane in suspended animation with their unquestionable vocal skills — only to have a national paper's music critic clamber out, deadline in mind, just a few songs into the London set and well before Fripp's entrance.

Luck or the lack of it, however, will hardly halt The Roches after ten years of genuine sisterhood. Mostly they are looking forward to their favourite yearly gig — carolling a capella and costumed to the hilt as they do every Christmas on Wall Street and in Grand Central Station.

"We always do it with two other women jazz singers who are fantastic and can improvise around anything we come up with. It's great, because all these businessmen are coming home after drunken lunches and they keep sticking ten-dollar bills up our sleeves.

"The best part is when we go inside the train station, where it's warm, get a cup of chocolate — and count up our cash!"

LOWRY

"Look at that — the new sports model kilt with a sporran and SADDLEBAG!".

Do Nothing* | Maggie's Farm

THE SPECIALS

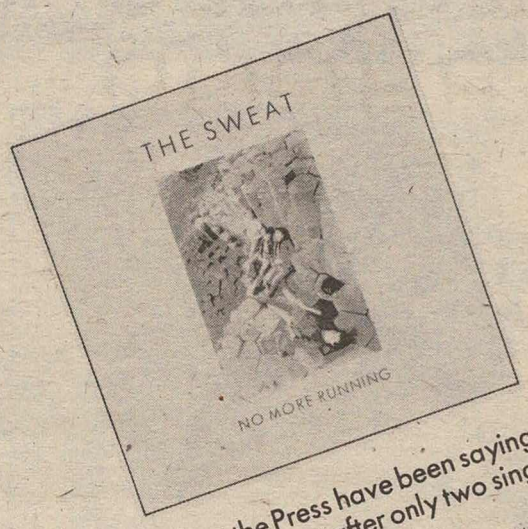
NEW SINGLE

2 TONE RECORDS

45 RPM

MARKETED BY CHRYSALIS RECORDS LIMITED 1980 © TWO TONE RECORDS 1980 ALL RIGHTS RESERVED

*TAKEN FROM THE ALBUM 'MORE SPECIALS'



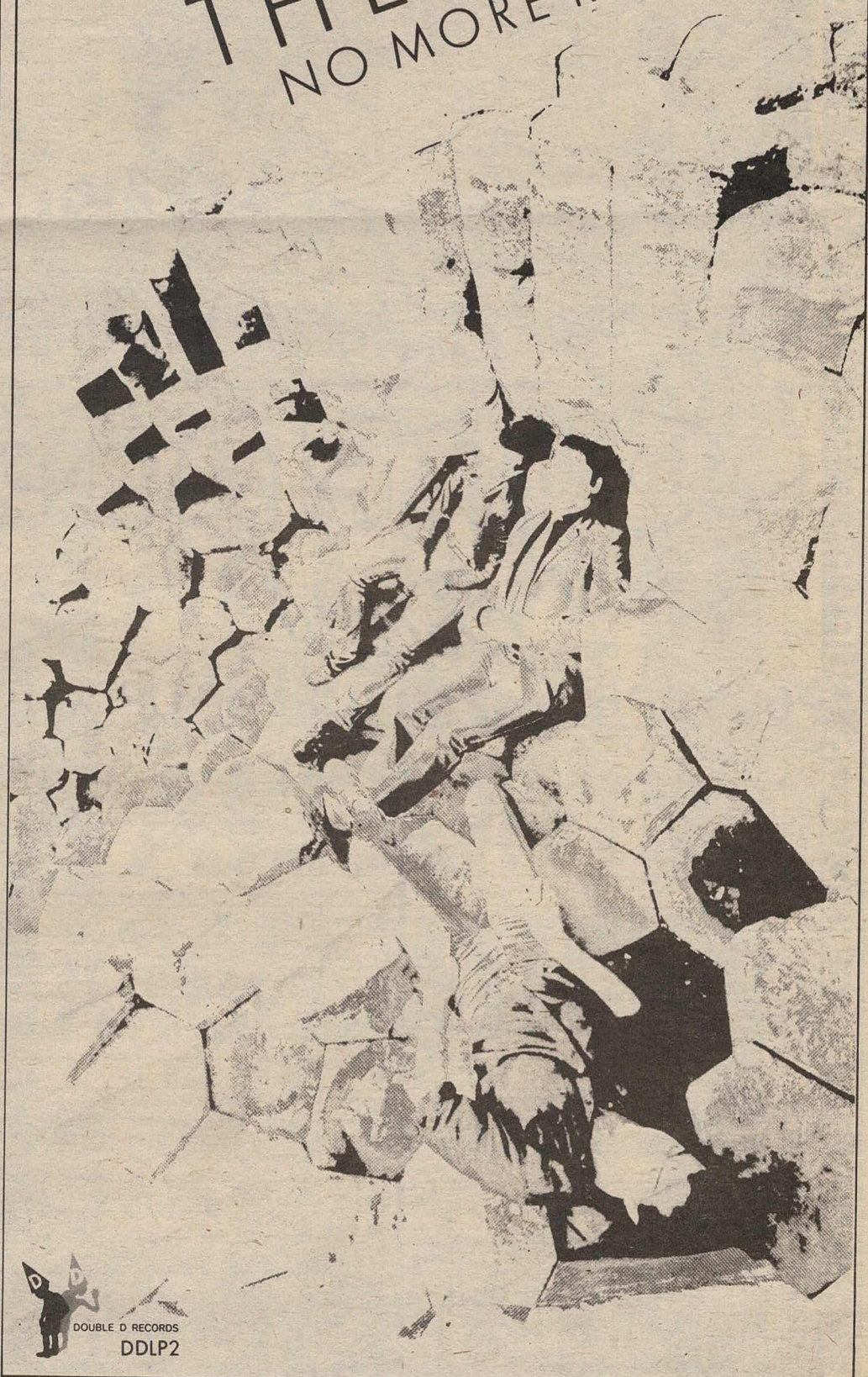
What the Press have been saying about the Sweat after only two singles.

The Sweat show themselves to be a powerful pop band. Earthy little tunes . . . gritty vocals. Clive Culbertson pens hugely infectious three minute pop songs. One to watch definitely. RECORD MIRROR

Clive Culbertson seems to be the force behind this, roaring away like an Irish Springsteen. "I Must Be Crazy" is a great song: hard, fast and convincing. I think we'll be hearing more from Clive C. SOUNDS

Sounds like an anglicised Skids. Made me want to play it twice. MELODY MAKER

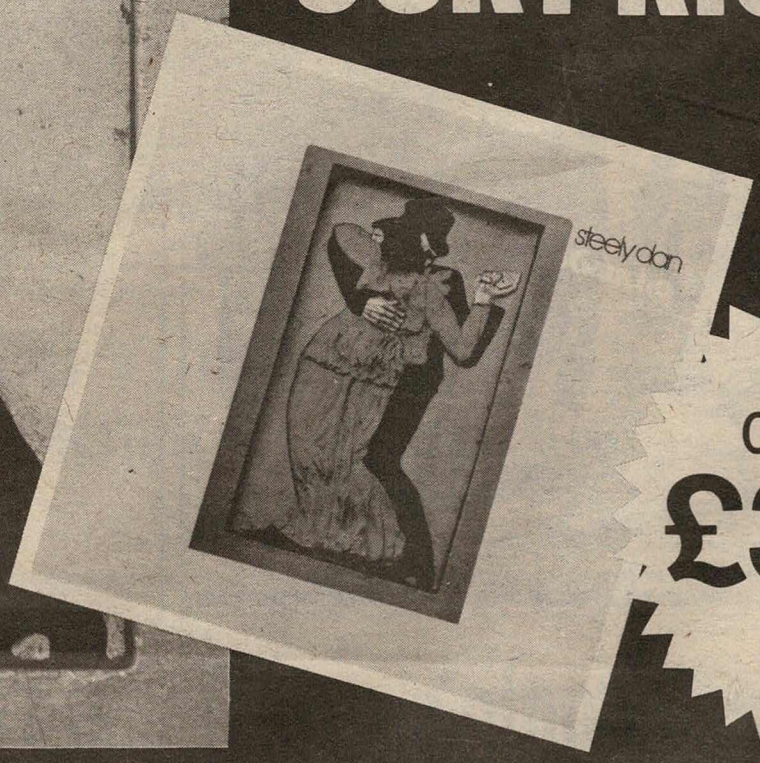
NEW ALBUM
THE SWEAT
NO MORE RUNNING



DOUBLE D RECORDS
DDLP2

RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS

STEELY DAN ARE SHOWING THEIR METTLE DOWN AT OUR PRICE



OUR PRICE
£3·99

OUR PRICE Records

Chart Albums FROM £2.99

60 TOP60 TOP60 TOP60 TOP60 TOP60 TOP60 TOP60 TOP60 TOP60 TOP60

THIS WEEK	LAST WEEK	TITLE		OUR PRICE
1	1	ABBA SUPER TROUPER		4·49
2	6	THE JAM SOUND AFFECTS		3·99
3	2	BLONDIE AUTOAMERICAN		3·99
4	3	BARBRA STREISAND GUILTY		4·29
5	7	STEELY DAN GAUCHO		3·99
6	8	STEVIE WONDER HOTTER THAN JULY		4·29
7	27	BARRY MANILOW BARRY		4·29
8	14	ORIGINAL CAST NOT THE NINE-O-CLOCK NEWS		3·99
9	9	THE POLICE ZENYATTA MONDATTA		3·99
10	4	ROD STEWART FOOLISH BEHAVIOUR		3·99
11	13	BRUCE SPRINGSTEEN THE RIVER	LIMITED OFFER	4·49
12	18	IAN DURY AND THE BLOCKHEADS LAUGHTER		3·99
13	25	DR. HOOK GREATEST HITS		4·29
14	11	THE EAGLES LIVE		4·49
15	15	BAD MANNERS LOONEE TUNES		3·99
16	17	MADNESS ABSOLUTELY		3·99
17	5	JOHN LENNON DOUBLE FANTASY		3·99
18	10	NEIL DIAMOND THE JAZZ SINGER		4·29
19	12	ADAM AND THE ANTS KINGS OF THE WILD FRONTIER		3·99
20	16	SAXON STRONG ARM OF THE LAW		3·99
21	22	DAVID BOWIE SCARY MONSTERS		4·49
22	19	ALAN PARSONS THE TURN OF A FRIENDLY CARD		4·39
23	21	ORCHESTRAL MANOEUVRES IN THE DARK ORGANISATION		3·99
24	24	DIRE STRAITS MAKING MOVIES		3·99
25	23	WHITESNAKE LIVE IN THE HEART OF THE CITY		4·79
26	32	UB40 SIGNING OFF		3·99
27	34	HAZEL O'CONNOR SONS AND LOVERS		3·99
28	28	BETTE MIDLER DIVINE MADNESS		3·99
29	31	DR. HOOK RISING		3·99
30	26	MIKE OLDFIELD QE2		3·99
31	33	MARTI WEBB WON'T CHANGE PLACES		3·99
32	30	DON WILLIAMS THE VERY BEST OF ...		3·99
33	36	VARIOUS THE LEGEND OF JESSE JAMES		3·99
34	29	MOTORHEAD ACE OF SPADES		3·99
35	20	NEIL YOUNG HAWKS AND DOVES		3·99
36	NEW ENTRY	DEEP PURPLE IN CONCERT '70 & '72		4·79
37	43	TOYAH TOYAH! TOYAH! TOYAH!		3·29
38	40	GEORGE BENSON GIVE ME THE NIGHT		2·99
39	35	TALKING HEADS REMAIN IN LIGHT		3·99
40	39	LIGHT OF THE WORLD ROUND TRIP		3·99
41	37	KATE BUSH NEVER FOR EVER		4·29
42	44	STATUS QUO JUST SUPPOSIN'		3·99
43	42	HOT CHOCOLATE CLASS		3·99
44	NEW ENTRY	VANGELIS SEE YOU LATER		4·19
45	50	DIANA ROSS DIANA		4·29
46	45	SUPERTRAMP PARIS		5·49
47	38	RY COODER BORDERLINE		3·99
48	NEW ENTRY	VISAGE VISAGE		3·99
49	41	THE JACKSONS TRIUMPH		3·99
50	48	WILTON FELDER INHERIT THE WIND		3·99
51	47	EARTH, WIND & FIRE FACES		5·49
52	52	THE SPECIALS MORE SPECIALS		3·99
53	NEW ENTRY	DOLLAR THE PARIS COLLECTION		3·99
54	46	BLACK SLATE AMIGO		3·99
55	53	THIN LIZZY CHINATOWN		3·99
56	49	PETER SKELLERN STILL MAGIC		3·99
57	55	THE DARTS GREATEST HITS		3·99
58	56	JON ANDERSON SONG OF SEVEN		3·99
59	59	SAD CAFE SAD CAFE		3·99
60	60	SPYRO GYRA CARNAVAL	E&OE	3·99

OUR PRICE EXTRA

SPECIAL CHRISTMAS OFFERS

DAVID BOWIE – CHANGESONEBOWIE – £2.99
AL STEWART – YEAR OF THE CAT – £2.99
SUPERTRAMP – BREAKFAST IN AMERICA – £2.99
BARBRA STREISAND – GREATEST HITS VOL. 1 – £1.99
BOZ SCAGGS – SILK DEGREES – £1.99
EARTH, WIND AND FIRE – ALL 'N' ALL – £1.99
BOB DYLAN – AT BUDOKAN – £2.99
BOB DYLAN – BLOOD ON THE TRACKS – £1.99
NEIL DIAMOND – LOVE AT THE GREEK – £1.99
THE CLASH – GIVE 'EM ENOUGH ROPE – £1.99
BLUE OYSTER CULT – MIRRORS – £1.99
DAVID BOWIE – STATION TO STATION – £2.99

DON'T FORGET . . .
OUR SHOPS HAVE A FANTASTIC SELECTION OF CASSETTES

WE HAVE SHOPS ALL OVER LONDON AND THE HOME COUNTIES FOR THE ADDRESS OF YOUR NEAREST OUR PRICE RECORD SHOP PHONE TELEDATA 01-200 0200 (24 hrs)

OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS

Top of the Tops

He's Steve Strange, the Beau Brummel, the Busby Berkeley of the new Dandyism. Quite a change for the man who used to front The Moors Murderers.

PAUL TICKELL puts the new glitterati into perspective. ANDY ROSEN put it into pictures.

Steve Strange (real name Archie Peculiar): descending the stairway from Hell.

ON A MILD winter's day in London, in the stately grounds of an old people's home, a man is posing for the camera. It could be the ghost of Lord Byron, but that old poet aristo used to dress up like an 18th century Greek shepherd while today's man looks more Bavarian — Busby Berkeley Bavarian, that is.

It's Steve Strange, and he's only spent an hour and a half getting ready: he doesn't have a huge quiff any more and that cuts down on his preparations to meet the day and the mirrors in a thousand eyes. In place of the exotic 'elephant's trunk' is a coiffure falling in tropical tendrils over his face: he could hang a little doll Tarzan in there if he wanted to . . .

Spandau Ballet are in the charts. The new dandyism has arrived. More and more people are dressing up — outrageous, elegant up — and fancily romancing, while Beau Brummel's own country rots to the silly Billy beat of 'punk monetarism' an economic cuts.

Steve Strange is no longer famous for being famous or for being the glorified doorman of Blitz and Hell where, before those niteries closed, the clientele used to go to pose and — ornateness of costume permitting — dance. Steve can now be famous because he's the vocalist in a band called Visage who've just released an album of the same name.

Ever since he moved to London from Newport (Gwent), Steve has always wanted to be in a band. He remembers being in the dole queue at the same time as a lot of today's stars, and inevitably he hung around the Pistols and Siouxsie. His real passion, though, was for Gen X, the punks with a touch of glam.

After doing some artwork at the request of Billy Idol, the poseur's apprentice ran into a spot of bother. He joined a band called The Moors Murderers, an event which he now — sitting in the spacious Chelsea basement of Visage's publicist — bitterly regrets.

"I was singing the songs and didn't even know what they were about. I was led on by the guy with the money upfront. One day he got a load of photographers in and BAM! it was all over the papers. I thought: What the fuck have I done? I got out fast."

Now that filmscripts are beginning to pop through Strange's letter-box, presumably he'll be mindful of this previous staggering naivety and go carefully. Nobody wants to see him, directed by Malcolm McLaren, playing the Innocent Victim in a sensational biopic of *Myra: the Mancunian Office Girl*, starring Siouxsie with bleached blonde hair . . .

AFTER The Moors Murderers, Steve joined The Photons. "We wore very colourful two-piece suits with cuban heels. It was a very sharp image, but nothing to do with the '60s thing." Steve left: he didn't like the bassist — as a player or a person. The Photons faded, Vince the drummer joining The Psychedelic Furs.

By late '78 Strange had started hanging out with drummer Rusty Egan, whose band The Rich Kids were then on the point of splitting. "We started a weekly Bowie night at Billy's. The idea was to be an alternative to disco even though we only had a handful of suitable records — Human League, The Normal, Kraftwerk and, of course, Bowie and Roxy."

To fill the gap the two nightclubbers started to make their own tapes in the studio time which The Rich Kids still had set aside. They were helped by Rich Kids Midge Ure, and Martin Rushent the producer began taking an interest. Rushent engineered several tracks which have now surfaced on the Visage album; originally they'd been intended for his own Genetic label, till it folded along with Radar and he decided to drop off the scene for a while and spend more time with his wife and kids.

By now Egan and Strange had moved out to Blitz and Hell to master the ceremonies and dictate the sounds. They kept up the studio work with Ure, now in Ultravox; fellow band member Billy Currie also got involved. So did Magazine's Dave Formula and John McGeoch (currently a Banshee), who, like Ure and Currie, saw the project as an enticing alternative to their main bands. The project transfigured itself into a band — Visage. After contractural difficulties had been sorted out with the various members' 'first' record companies, Visage signed with Polydor in May this year.

Strange isn't worried that the germ of Visage's album is quite old. He thinks that the timing is absolutely right for what it's trying to put across: the album is both a gloss on the high glossiness of Blitz and a manifesto for Strange's next gaudy cellar The People's Palace, which will open in spring next year.

Strange quotes from 'Visage' the title track. *"New styles/New shapes/New moulds"*. "It's about why we closed down Blitz and Hell; they were becoming stale. You've got to have a constant change of music, fashion and venue. My ideas for the next Visage album are totally different, but I'd rather not say what they are."

Until the People's Palace throws open its doors the London glitterati are all dressed up with nowhere to go. "There's not much at the moment, even though we're going to start using the Venue in Victoria for one night a week. There's the Kilt, of course, but that's only a weekly thing, too. I get people ringing me up all the time asking what's going on.

"It may sound immodest but me and Rusty have played a hell of a part over the last two years in the nightlife of a lot of kids . . . Kids are people who work nine to five and then go out and live their fantasies. They're glad to be dressed up and escaping work and all the greyness and depression. I don't think people should be knocked for having a good time, if it's all about style and being romantic."

THE METROPOLITAN new romancers might not have a regular funhouse to get lost in at the moment but their attitudes are still spreading to other parts of Britain — and further. "There are scenes now in Leeds and Cardiff, and there are places to go like Pips in Manchester. We've brought a lot of excitement back; since '77 everything's been nostalgia or revival like mod or HM. People might say we're revivalist but we do it in a new way. Blitz and Hell have caught on in New York and LA, and there's a whole new Bowie thing going on."

Bowie, always Bowie. You can't uphold a policy of continuous change and of questing of the new and ignore him. Burn up one image, burn into the next. Ashes to ashes: Major Tom's a junkie, hooked on appearance and waiting for the man (with the next persona). Bowie has repayed the complimentary interest of Strange and co: the clown or pierrot in the 'Ashes To Ashes' video was inspired by visits to Blitz and Hell — last autumn when clowning was the thing.

Bowie is important not just because he keeps changing faces, but because of his awareness of this dynamic. His pierrot is part of the circus, but always from a distance: he's a commentator on the short life of images. Imitations of mortality.

Strange isn't interested in this sort of critical distancing effect. The Visage album may be full of references to masks, puppets, and clockwork, but he insists that they're there just because they're there. He says the same about the inner sleeve depicting a face being unbuttoned, unmasked: it could be a futuristic pierrot after (or is it before?) a performance. Either way, Strange doesn't care, just like he isn't moved by the possibility for subversive comment on role-playing in a Visage video which will show make-up coming to life. "I don't want to make any kind of statement or tell anybody to do this or that."

In spite of this horror of the

■ *Continues over*

Top of the Tops

■ *From previous page.*

Steve Strange (real name Nobby Abnormal) sits on the fence (oh, alright, the balustrade).

"It may sound immodest but me and Rusty have played a hell of a part over the last two years in the nightlife of a lot of kids."

explicit, he manages to be quite forthcoming about the (sweet) meat of the album. "It's meant to be glamorous and sophisticated, to reflect the clothes the kids wear." The kids — "my crowd, my friends" as Strange further defines them — aim to be exclusive rather than elitist: sartorially, to be nothing but their very own wo/man. "I don't know where they get their money from, but if kids want clothes badly enough they'll get them: they could be after anything from jumble sales to PX. A lot of the stuff I wear is given to me by designers, but I'll only wear it if I like it."

Well, once you've got the gear (and a hat from PX may rush you a regal £150) you can do your thing to the album.

While a lot of the tracks are rather stuck in the groovey longueurs of disco moderne, two or three numbers do stand out. 'Malpaso Man' is a tongue-in-the-cheek homage to Clint Eastwood. 'Fade To Grey' is about growing old — not styles ageing, though, but people. It was inspired by a visit of Strange's (very Bowie) to Berlin.

"I was at the Wall looking at the guards, when I turned around and saw this weird old man in a long black coat: it was like a vision of me 60 years on. Normally I never think of age, especially when I'm out and the people I'm with are anything from 14 to 50."

It's 'Mind Of A Toy' though that carries Visage's sharpest imagery. "It's an emotional song, about the end of a love affair. It's a play on the children's situation, when they get a new toy and love it, but tire of it and throw it away when it gets old."

THE spin-off scenes from Blitz and Hell are entrenchedly a-moral and a-political — frivolously a-l, their champions would say. What's good about this stance though, is the way it baits the puritanical strain in British cultural life — that stiff old lower lip. The lower lip hasn't been tickled in this way — punk was more of a punch — since the days of glam and the grand dolling up of Bolan, Gary Glitter, The Sweet, Roxy and (him again!) Bowie. Bowie did more than a bit of tickling; he got right up noses too. His hyped-up bisexuality was played off against another strand in the national cultural life, a peculiarly Anglo-Saxon brand of homophobia. Rock had rubbed this nerve before (with Little Richard's chiffon and Mick Jagger's pout) but never with such obvious relish.

Yes, it's Bowie time once more . . . White youth music has always drawn on the black scene, but here was someone in the early '70s taking just as much from the gay ghetto, or at least its more camp and queenie side. Strange and his cohorts have been inspired by similar camp sources, and their subterranean clubbing owes a lot to the development of gay disco in the mid to late '70s.

Although it would be a bit premature to see all the young fops nouveaux as glam 'n' glitter revivalists, there are some uncanny similarities. What's in a name? (Ballroom) Blitz and Hell (Raisers)? It's poetic that Strange should share the same publicist as The Sweet — who'll be starting to do dates again in the New Year. On a slightly different scene, young Adam and his Ants have gone very fancy and even got themselves two drummers like the Glitter Band . . .

Steve Strange is made a bit uneasy by these speculations, but he is willing to talk about British puritanism at the most practical of levels. He complains about the woeful licensing laws and over-willingness of the police (just watch McNee's or Anderton's lower lip next time they're on TV) to raid places like Blitz.

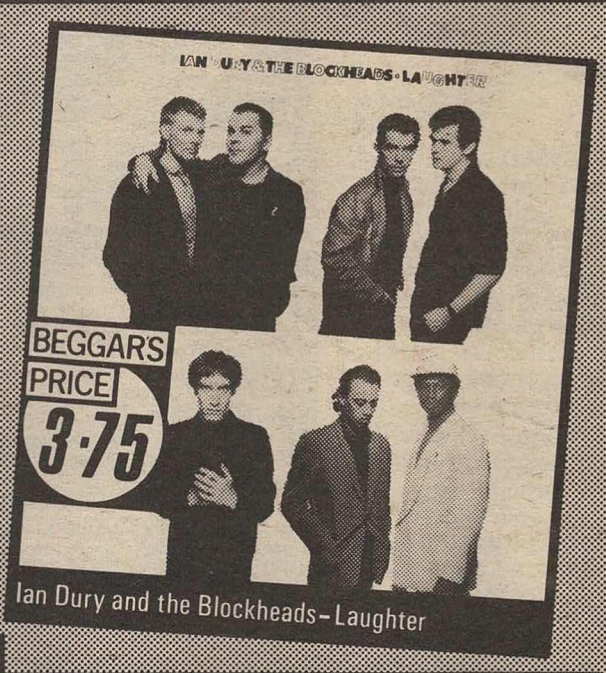
Mind, Strange would be the last person to do anything about trying to change this situation. He's after a quiet stardom: all he asks for is a change of costume, because if youth movements (the full-blooded one like the teds in the '50s and punks in the '70s) conjure up the notion of street theatre and a mythical social riot, then Strange and dandies like him put you in mind of costume drama and a riot — of colour. Of course, even pink-crazy Barbara Cartlands can cope with a splash of that . . .

Glam 'n' glitter's new clothes and albino disco can be added to the list of images and musical styles (2-Tone, mod revival, psychedelic renewal etc) which have flashed by since punk. Strange and Visage and all they represent are no better nor worse than this little lot. In fact you'll probably find them preferable if you're a voyeur. I am . . .

BEGGARS ARE CHEAPER! New Releases This Month BEGGARS ARE CHEAPER!

Magazine–Play

Clash–Sandinista (Triple Album)



Ian Dury and the Blockheads–Laughter

The Column To Watch For Better Bargains

Artist	Title	BB Price	Artist	Title	BB Price	Artist	Title	BB Price
						TOP SELLERS AND SPECIAL OFFERS		
Clash	Sandinista (triple)	4.95	The Jam	Sound Affects	3.95	Stevie Wonder	Hotter Than July	3.95
Magazine	Play	2.99	Rod Stewart	Foolish Behaviour	3.75	Abba	Super Trouper	4.50
Fleetwood Mac	Live (double)	4.50	Blondie	Autoamerican	3.95	Barbra Streisand	Guilty	3.95
Linton K. Johnson	LKJ in Dub	3.99	Saxon	Strong Arm of the Law	3.75	The Police	Zenyatta Mondatta	3.50
Rita Marley	Who Feels It Knows It	3.50	Public Image Ltd	Paris in the Spring	3.95	Madness	Absolutely	3.75
The Lurkers	Greatest Hit	2.50	Bauhaus	In the Flat Field	2.99	David Bowie	Scary Monsters	3.95
Various	Concert for Kampuchia (double)	3.75	Neil Young	Hawks and Doves	3.75	Roxy Music	Flesh and Blood	3.95
Toyah	Toyah! Toyah! Toyah!	3.50	Japan	Gentlemen Take Polaroids	2.99	Mike Oldfield	QE2	3.95
Ian Dury	Laughter	3.75	Orchestral Manoeuvres	Organisation	3.95	Status Quo	Just Supposin'	3.95
Adam and the Ants	Kings of the Wild Frontier	3.95	Clash	Black Market Clash (10" LP)	2.99	Thin Lizzy	Chinatown	3.95
Elvis Costello	Ten Bloody Marys (cassette)	3.75				UB40	Signing Off	3.95
John Lennon	Double Fantasy	3.75				Dire Straits	Making Movies	3.95
The Eagles	Live (double)	4.50						

BEGGARS ARE CHEAPER!
BEGGAR'S BANQUET
The Better Store Around

★ PEOPLE'S CONCERT FOR KAMPUCHIA – INCL. WHO, CLASH, COSTELLO, WINGS, PRETENDERS, DURY, SPECIALS – DOUBLE ALBUM £3.75 ★

Stores at EARL'S COURT 8 Hogarth Road 01-373 2987 (opposite Earl's Court tube) KINGSTON 52 Eden Street 01-549 5871 (opposite New Arcade Entrance) RICHMOND 2 The Square 01-940 0514 PUTNEY 2a Disraeli Road 01-788 0986 (opposite Library & Boots) EALING 19 High Street 01-579 7599

NOW EVERY SET OF WHEELS CAN HAVE ITS OWN HI-FI SYSTEM.

Whether you're cruising across the carpet on a set of castors, or burning up the pavement on a set of roller skates, no self-respecting wheel man (or woman) should be seen without one of these.

It's the Panasonic micro stereo radio cassette. Note the word radio, because it's a feature most of our competitors don't include in their specifications' list.

It's the world's smallest stereo cassette with a built-in radio. But don't let that fool you. Slip the lightweight stereo headphones over your ears, hold onto something steady, and listen to the sound. With superb stereo separation, the quality has to be heard to be believed.

Then you'll appreciate why calling it a Hi-Fi system is no exaggeration.

The radio features two wave bands FM and MW. There's stereo through the headphones or mono through the integral speaker (another feature that's unique to Panasonic).
Likewise you can either record on to the cassette in stereo direct from the radio, or in mono through the built in mic.

The package fits neatly into its own carrying case, which comes complete with a shoulder strap, and if you're attempting a wheelie or a somersault, there's a handy belt attachment.

Your local Panasonic dealer will be pleased to demonstrate it fully. So get your skates on because they're selling fast.

To National Panasonic (UK) Ltd., Sales Promotion Department, 300-318 Bath Road, Slough, Berks SL1 6JB. Telephone: Slough 34522.

I'd like my wheels to have their own Hi-Fi. Please send me details of the RX2700 and a list of appointed dealers.

Name_____

Address_____

NM13.12

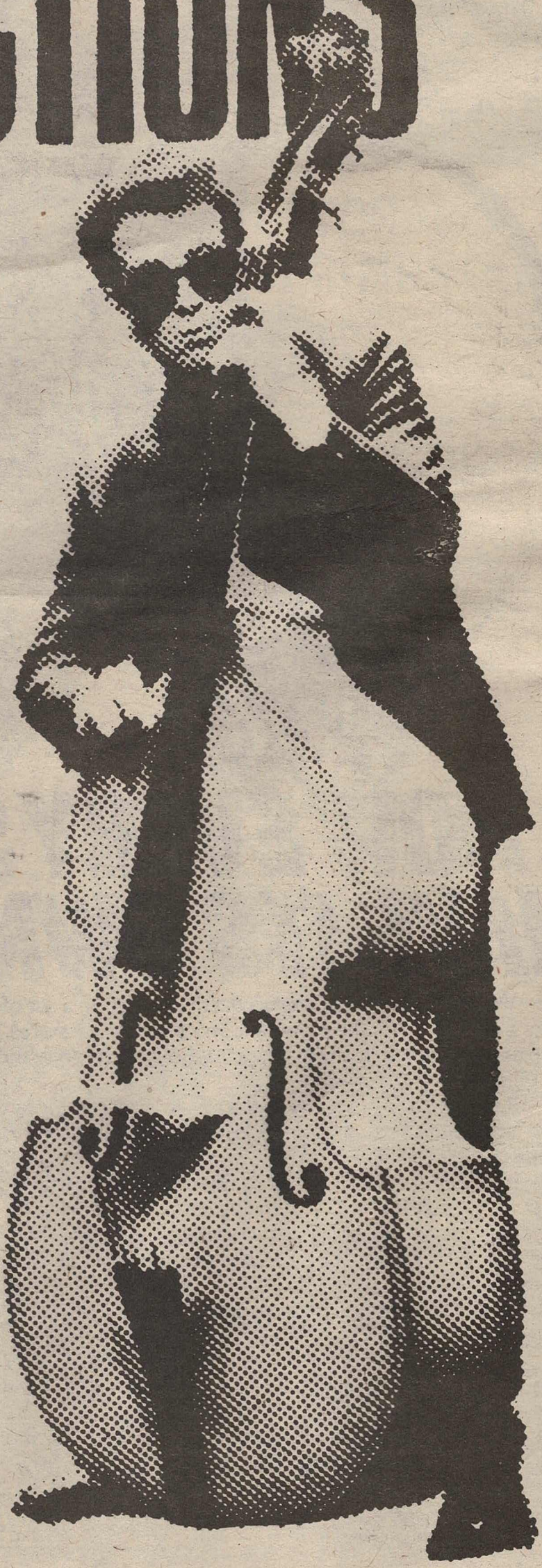
National Panasonic
Just slightly ahead of our time.

RX2700. PORTABLE MINIATURE STEREO RADIO CASSETTE. 2 WAVEBAND RADIO (FM STEREO/MW). STEREO CASSETTE WITH CUE AND REVIEW. SEPARATE BALANCE CONTROLS. RECORDS DIRECT FROM RADIO OR THROUGH BUILT-IN MICROPHONE. INTEGRAL SPEAKER. STEREO HEADPHONE. CARRYING CASE AND BELT STRAP INCLUDED £133.50. PRICE INCLUDES VAT AND IS CORRECT AT TIME OF GOING TO PRESS. *THE PRODUCTS SOLD BY NATIONAL PANASONIC (UK) LIMITED COMPLY WITH BRITISH SAFETY REGULATIONS AND ARE ACCOMPANIED BY OUR WARRANTY CARD. ONLY OUR AUTHORISED DEALERS CAN OFFER YOU ALL THE ADVANTAGES OF OUR AFTER SALES SERVICE SUPPORT. WHEN YOU BUY ASK TO SEE OUR WARRANTY CARD-IT'S YOUR GUARANTEE OF PROTECTION.*

ELVIS COSTELLO & THE ATTRACTIONS

CLUBLAND

SINGLE XX12 OUT NOW



BEAT

METAL HURLANT

'Je suis le fils Francais de De Gaulle et c'est pas drole.' By Ted Benoit

Maquette: P Rodan.

"Most people don't like to be told the individual is a mixture of violence, sensuality, savagery and barbarism — a world of fools out of control!" — Philippe Druillet

Common Market Comic Books have come of age, and it all happened in the pages of a magazine called Metal Hurlant, the most advanced journal this side of eternity. This is their story.

3000 miles west of the British Isles lies the United States of America. A mere 50 miles to the South East lies France. The physical distance between us and La France is negligible yet the cultural distance is vast.

We import roller skates, rock groups and TV shows from America but all we get from France is apples — which is our loss.

Malcolm McLaren recently noted in these pages that the youth of Europe are growing ever less interested in England and ever more assertive of their own identities. Taking his usual mischievous delight in the disruption of the status quo he claimed, quite correctly, that London is no longer the youth culture capitol of Europe.

Believe it or not — and too bad if you don't — there's more radical initiative in places like Milan these days than in places like Manchester.

If England has sunk into a sullen trough of depression, France is not yet so far down the economic sump. In France there are still a few pockets of adventure left, in England there is only a spell of gloom that badly needs to be broken. We turn to an increasingly inadequate rock medium for some kind of sanctity, if no longer for any sort of salvation, but in France, there's another alternative . . . *Les bandes dessines*, the 'strips of drawings'; comics.

In this country comics are a strictly juvenile pursuit. D C Thompson and IPC publications (the very same) regularly churn out red-blooded and often reactionary boys and girls' own papers that have changed very little over the decades, although a recent IPC title did manage to cause a minor furore by adding unprecendented gore and an unusual fatalism to the formula. This little oversight was soon put right and comics in England remain fit for kids.

Comics have immediacy that places them alongside the other abbreviated, rapid-fire 20th century media. Hence they are used often in advertising, though usually in condescendingly simple forms (you'll never lose money understimating the sophistication of the buying public).

More to the point, comics are a disreputable art. They are cheap, instant, fast and disposable and they belong essentially to youth. As such their potential is second only to rock as a pipeline for the aspirations of the new generation. All the feelings that don't fit *will* fit in comics.

In France, none of this would even raise an eyebrow. The new French comics begin where, for whatever reasons, Harvey Kurtzman, Robert Crumb, Neal Adams and Steve Gerber left off. And there's no juvenile stigmas attached. Get 'em on every street corner.

The new French comics have relegated the boy's adventure and costumed crimebuster yarn to the era to which they belong. So far have the new comics penetrated into the cultural mainstream that many national French newspapers now carry regular reviews of the latest comic books, granting them the same status as music, films, literature and the other, more decrepit arts.

THE GLORY — or blame — for this new eminence of the once greasy kid's comic strip falls at the feet of a short, spindly, suit-full of irrepressible maniac energy named Jean-Pierre Dionnet.

Six nights before the Christmas of 1974, Dionnet met with Jean Giraud and Philippe Druillet, two acclaimed French artists, and hatched the plot of a maverick publishing venture, a wild scheme destined to win them infamy if not respect under the name of Les Humanoides Associes.

Thirty nights later, the first issue of *Metal Hurlant* arrived, warm from the presses and heavy with the proof of lives spent in the thrall of nightmare, science and detective fiction. H P Lovecraft might have called it 'a hideous tome!'. Ray Bradbury could have borne witness to its magnificent isolation. Philip Marlowe would have poured himself another drink. By all ordinary standards, *Metal Hurlant* was an extra-ordinary magazine.

The first issue of *Metal Hurlant* (pronounced *met-al oorl-ahn.* Literally . . . *Screaming Metal!)* bore an Adults Only sticker on the cover and contained, not least, one of the seeds of the film *Alien* in a story by Philippe Druillet about a spaceship impregnated by a wandering monster, an uncanny blend of terror and mirth.

Druillet's work, full of inhuman perspectives, knows no precedent. The scale is so vast, the flight of imagination so grand and obsessive, that it's hard to stifle a feeling of awe and trepidation at the sight of it. If the paintings of Bosch could bring the fear of God to the people of his time, Druillet's work can bring the fear of something worse to the Godless people of ours.

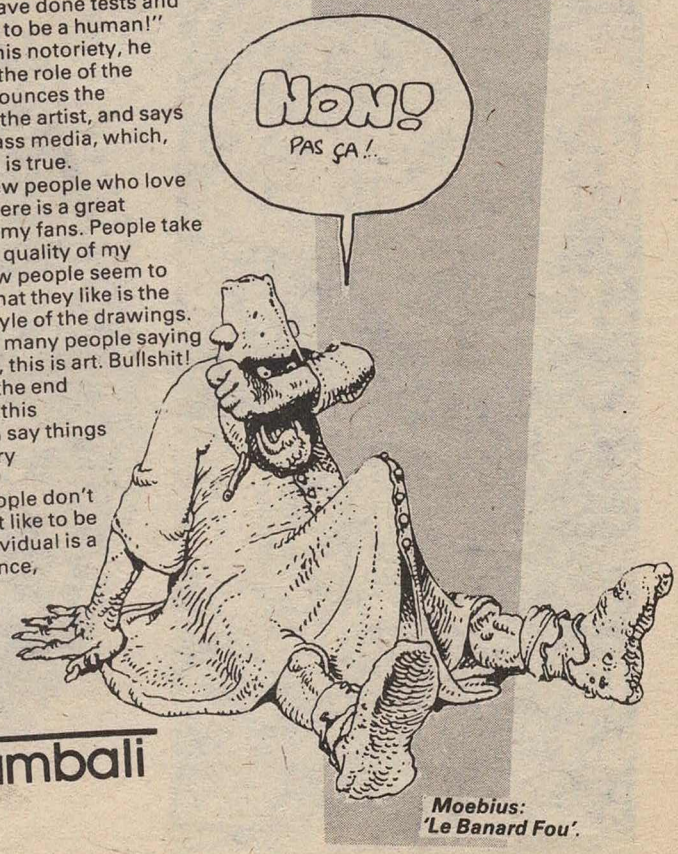
Druillet has won unparalleled status for a comics artist. His work is in the French national archive, alongside that of artists like Gustave Dore and Granville who first inspired him. During the '60s he worked for five years without getting into print because the editors of the time thought he was mad. Nowadays his reputation preceeds him. "My wife is having a baby," he proudly announces. "We have done tests and we think it is going to be a human!"

But if he enjoys his notoriety, he enjoys even more the role of the iconoclast. He denounces the bourgeois view of the artist, and says he works in the mass media, which, for France at least, is true.

"Apart from a few people who love everything I do, there is a great hypocrisy among my fans. People take refuge behind the quality of my drawings, very few people seem to like what I say. What they like is the way I say it, the style of the drawings. And there are too many people saying this is not comics, this is art. Bullshit! But I get them in the end because through this so-called art I can say things very hard and very forcefully.

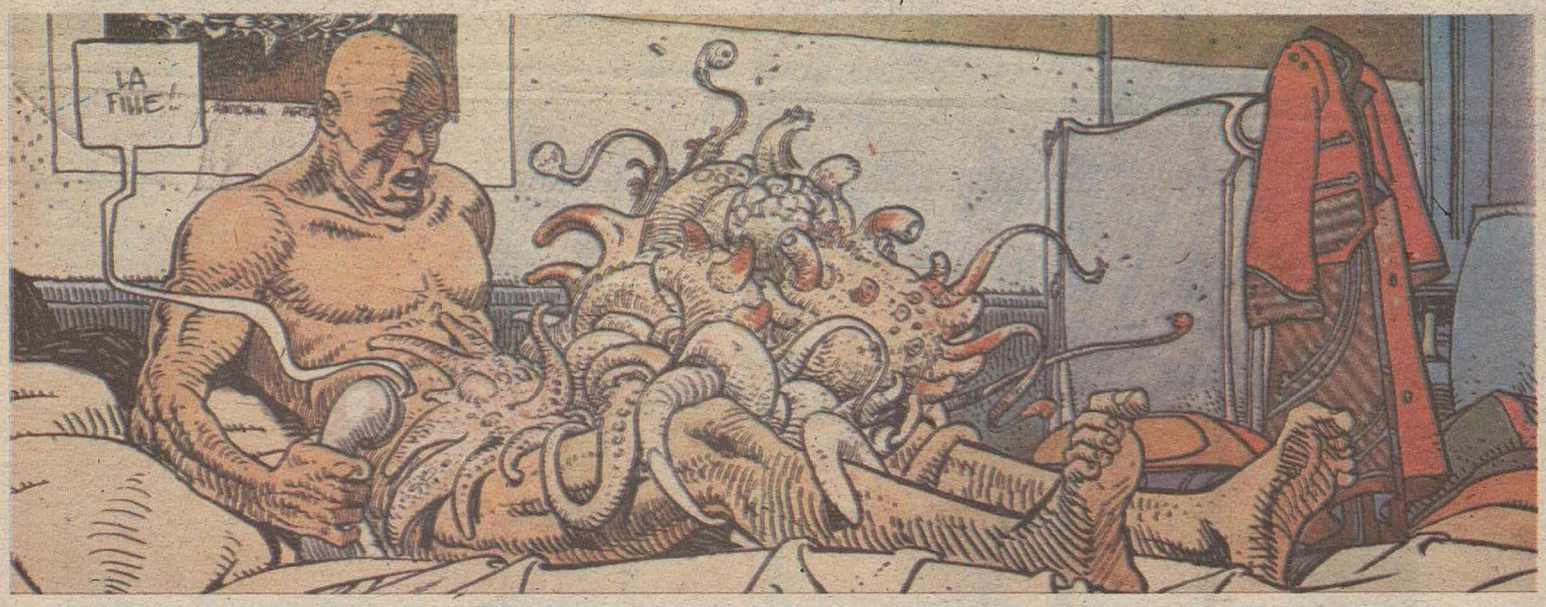
"And most people don't like it. They don't like to be told that the individual is a mixture of violence, sensuality,

Allez Y!

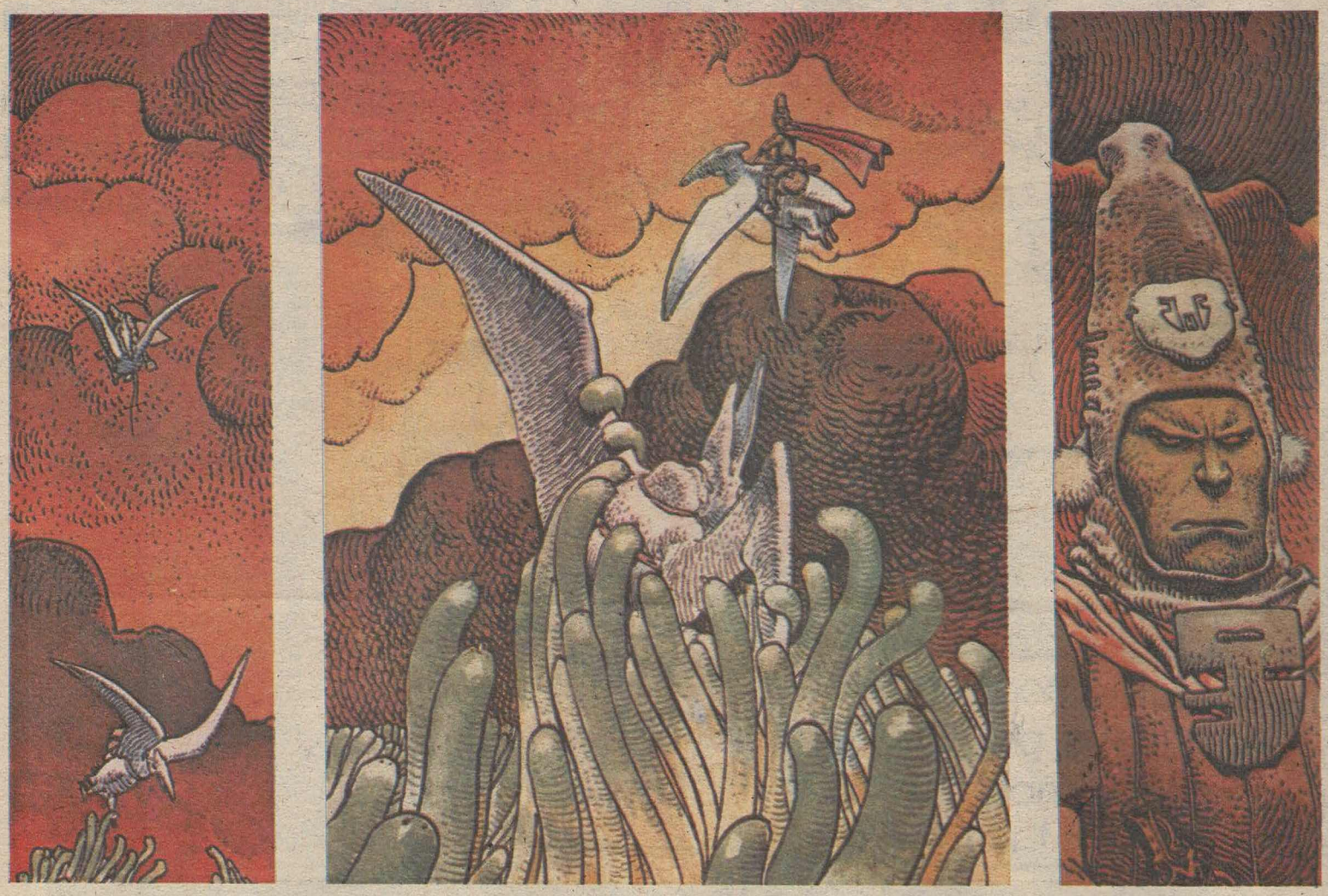


Moebius: 'Le Banard Fou'.

Eurovision special by Paul Rambali

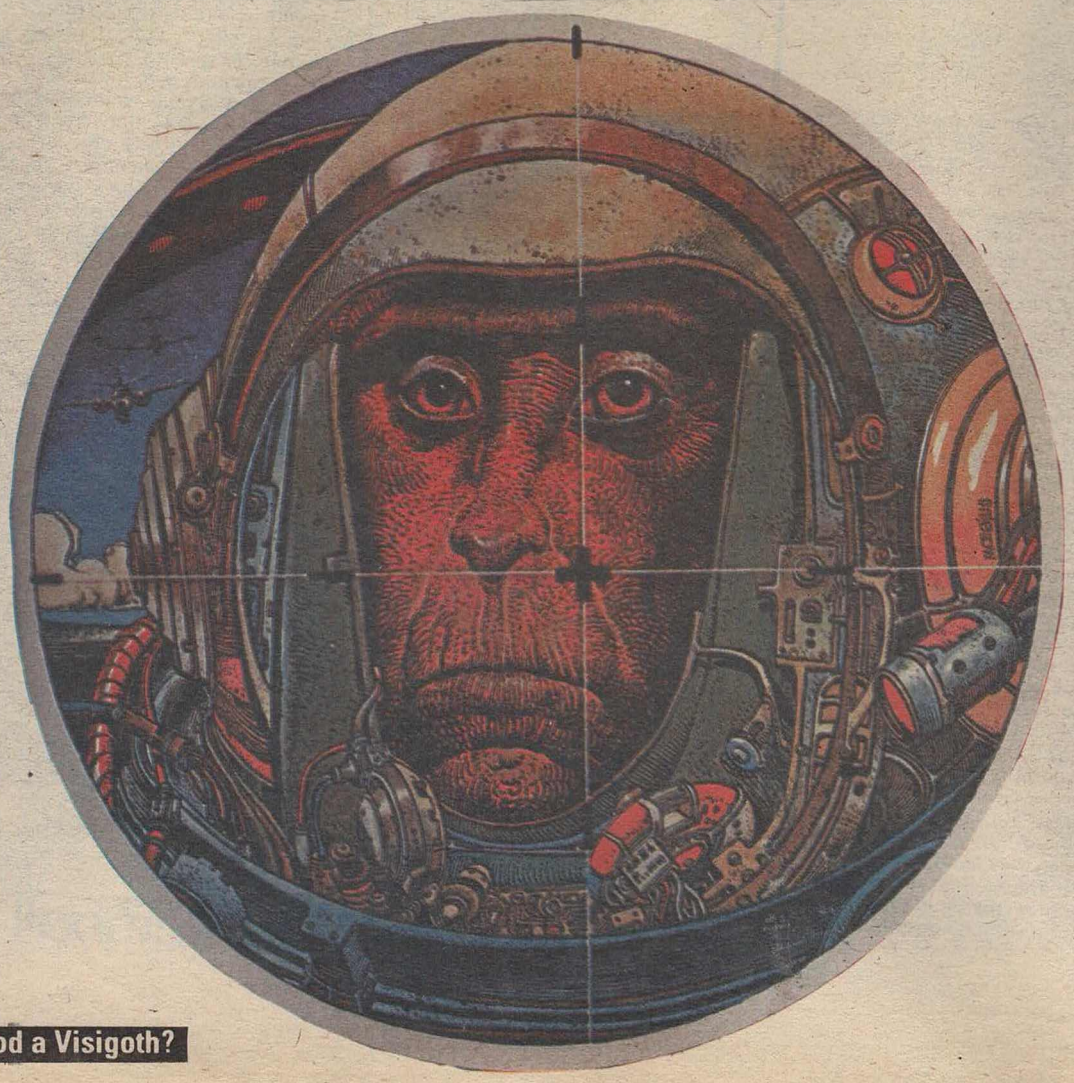


The World Of Moebius (1): The 26th century Private Eye finds his coitus rudely interrupted when the other party suddenly mutates. From a story by Dan O'Bannon.



The World Of Moebius (2): Arzach, Moebius' mythic navigator from beyond the evolutionary chain, reacts with typical sang-froid to a new way of death.

The World Of Moebius (3): The first and last monkey in space.



The World Of Moebius (4): Was God a Visigoth?

METAL HURLANT

savagery and barbarism, and the world is a world of fools gone out of control!

"Uncontrollable forces, those are the things that frighten us, ancient things like death and the night . . ."

Jean Giraud, alias Moebius, has an altogether different approach. As Giraud (or Gir) he spent many years drawing Western strips portraying the classic lonesome existentialist gunslinger. This gives his work a versatility and professional line lacking from Druillet's furious, obsessional labours.

At 42, he is Druillet's senior, and both his vanity and his ambition are less. "I want to stimulate people if I can," he explains, "give them an enigma. And sometimes I just make fun."

Without a doubt, the existentialist is *the* popular hero of our time. And not just among the intellectuals. He is the private eye who works alone and walks a fine line between the law and the lawless; the cowboy riding alone into town with his only baggage slung around his hips; the lone detective patrolling the city *his* way; Bogart, Eastwood, Robert Mitchum in *Thunder Road* . . . the list is endless and the character has many permutations. But what Moebius did was to take the existentialist hero and put him into outer-space! A cool, beautiful, elegiac style of drawing did the rest.

WHAT WAS being created in *Metal* was nothing less than a new mythology. In *Metal,* the old pulp heros and myths that Dionnet, Druillet and Giraud — and come to that, the rest of France, England and America — grew up with were transformed, transplanted, transistorised and re-tooled. Each generation demands its own means of expression and the current French one had found theirs.

I've described a few aspects of the work of Druillet and Giraud, but there was much more, especially in the case of the prolific and multi-faceted Giraud, both light and serious in scope. There were other, equally individual, contributors: the American Ritchie Corben, Jean-Claude Gal, Mandryka, Gotlib, Jacques Tardi, Alexis . . .

Jean-Pierre Dionnet's enthusiasm and energy, not to mention the unwillingness of other publishers to accept his scripts, brought about a new kind of comic book magazine. He took full-sized Druillet originals to newspapers like *Le Monde,* whose appointed taste-makers immediately concluded that they were, in fact, art.

"Yes!" Cried Dionnet. "And look, here they are in the comics. *Now* will you write about *Metal!?*"

Thus a science-fantasy-police story comic came to be patronised by the art establishment just in time to save it from being stamped on by the French censor . . .

Metal gave their contributors unlimited license, something which tended to bring out the savage and raunchy fantasies that had been held at bay by the timid constraints of other publishers. The censor decided enough was enough with issue number five, which contained such outrageous strips as *Cowgirls At War,* the not entirely serious story of three voluptuous lesbian cowgirls trying to reconcile their love for one another whilst under siege in their ranch hide-out from a platoon of Nazi stormtroopers!!! (In case you're interested, the gals came out on top).

The censor, however, was not amused. Comics were for kids, he reasoned, and placed a limit on the distribution of *Metal* to adult emporia only. France was not yet ready to discover what Tin-Tin *really* had on his mind as he crossed the vast emptiness of space; the meaning of life, naturally. And he was thinking about what he would do just as soon as he touched down at that space-port, naturally. The content of *Metal Hurlant* was just such a mixture of the profound and the profane.

By 1975 the comic book had, like rock, reached its lowest ebb. Like a modern Marvel superhero, it had become paralysed with uncertainty of how to use its abilities.

The major US publishers — Marvel and DC — had begun to retrench in the steady juvenile market. The American underground comics had lost their impetus, although they were the comics that had really expanded the medium in terms of content and treatment, while Marvel and DC

Allez Y

Boots Brand. What every tape buyer wants to hear.

Your ears will tell you.

No other blank tape in the same price range makes so much of the music you want to hear.

Boots ERX1 Super Ferric tapes capture musical subtleties and nuances that escape ordinary tapes. You'll hear it all on Boots ERX1 because, quite simply, it's the best ferric oxide tape money can buy.

Boots' unique and advanced coating produces a more even, more extended frequency response. More of what you want to hear, less of what you don't.

Whatever your kind of equipment. Whatever your kind of music.

And Boots' outstanding tape technology doesn't stop there. We offer choice, too. Try the remarkable budget-priced SRX1 and the very special, top-of-the-range Boots Superchrome 2.

Best of all, you know the quality can be taken on trust. Because we control, test and check so thoroughly.

Boots Brand. Standards as high as the best, at prices well below.

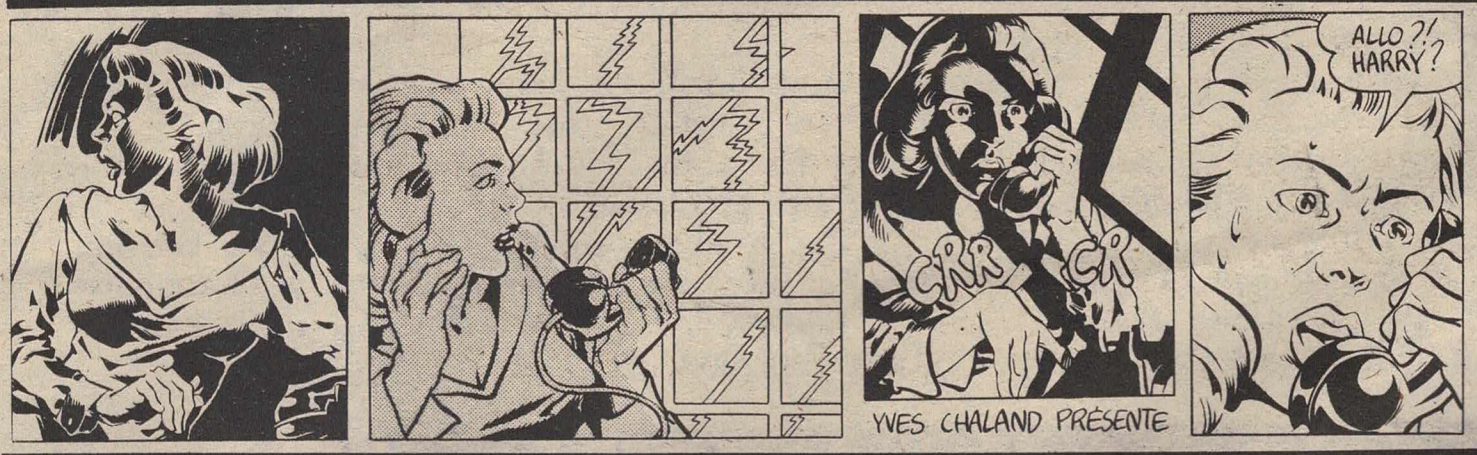
From larger Boots branches subject to stock availability.

Boots

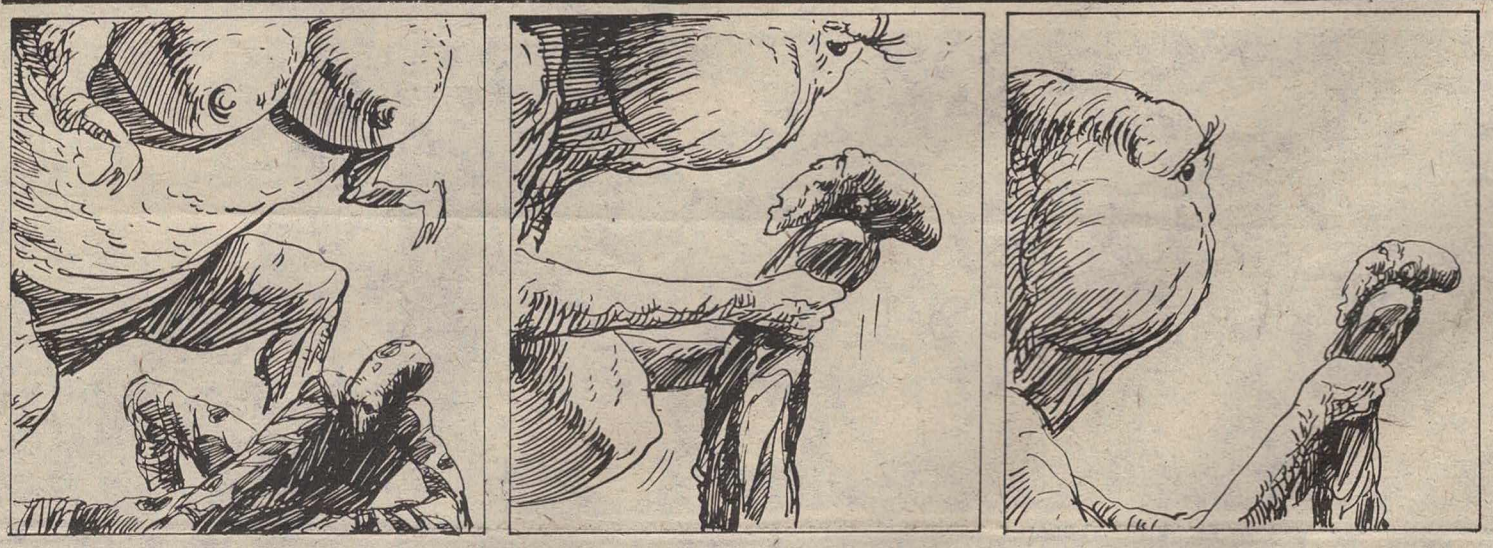
for the Special Touch

Pic: Lilli Vittori

Above: The Associated Humanoids (L to R): Philippe Druillet, Philippe Manoeuvre, Jean-Pierre Dionnet, Jean Giraud alias Moebius.



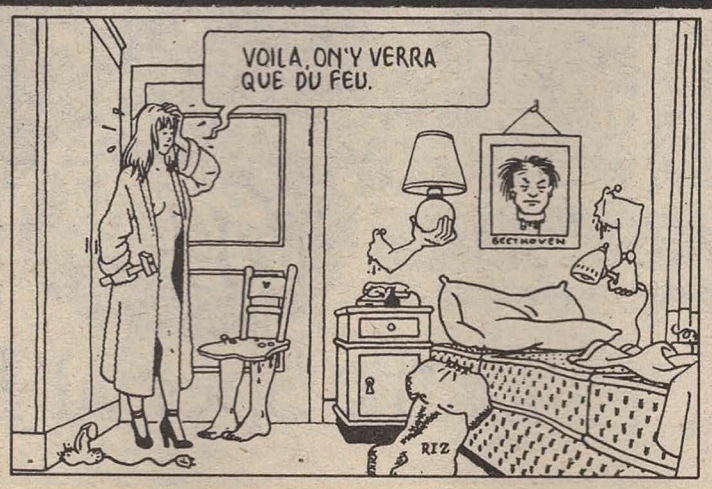
Yves Chaland's introduction to One Night Of Terror, a story unafraid to combine all the classic elements of a confrontation between a Mad Professor, an innocent girl, and her heroic saviour.



Above: Druillet confronts the matriarch.
Below left: Serge Clerc (inset) renders his view of the French teenage dilemma; to play rock'n'roll or draw comics? Below right: Richie Corben's baby gets a surprize!

Pic: Jill Mumford

Bottom right: An anxious moment from the stories of Joost Swarte.



METAL HURLANT

tended to go for a sometimes successful but often forced realism and human drama content.

Marvel had just started publishing what was, in every respect but one, an underground comic, called *Howard The Duck*. Robert Crumb himself had found an overground outlet in *The Village Voice*. But that was to last just two years and he has not had an outlet since.

In France, however, the comic book had travelled quite another route . . .

France is an old country that eagerly embraces the new, it's a country that develops new concepts the way others develop industry, and in recent years it has given the world such key developments as the Citroen DS, the discotheque and existentialism.

If we look for a French national characteristic beyond those so beloved of the Express Newspaper group we come across a very strong tendancy to quantify style and find substance in image. The French bring an aesthetic to bear on everything . . . from wine to life to movies. It was they who originated in the '50s most of the still current precepts of film criticism: the *auteur* theory; the category of film *noir;* and the film *maudit,* otherwise known as the B movie, the starting point of the trash aesthetic!

"France is full of some of the most stupid people in the world," proclaims Jean-Pierre Dionnet. "Including me . . . about politics or whatever, we are really dumb. *But,* we had a view of jazz that was the first and the best. We had a view of American movies that was very good. Somewhere, we have something that does that. We have a rather large number of people that understand things like — the popular arts that are maybe disregarded or exploited in their own country, and we bring them alive and help them.

"Suddenly, half of all the good comics artists in the world are French . . .

"For the reasons, we must go back to the war. Before the war, France was an American colony in comics. We had *Mickey Mouse* and *Flash Gordon* — it was a great time. The war came and the Nazis put an end to all the American stuff and replaced it with French or Belgian comics.

"At the end of the war, the Communists came to power and they took the artists who had worked for the Nazi-oriented magazines and put them in magazines that they founded. They passed a law to forbid American comics! All the American strips were completely forbidden, so we built up a tradition.

"Most of the new French artists never read American comics when they were young because they were not available to read; no *Flash Gordon,* no *Superman,* no *Mandrake,* nothing. So, the French comics culture began apart from American influence — that's why it's so good!"

The most familiar results of this little-known post-war Communist edict are undoubtedly Tin-Tin, originated by Herge before the war, and Asterix by Rene Goscinny.

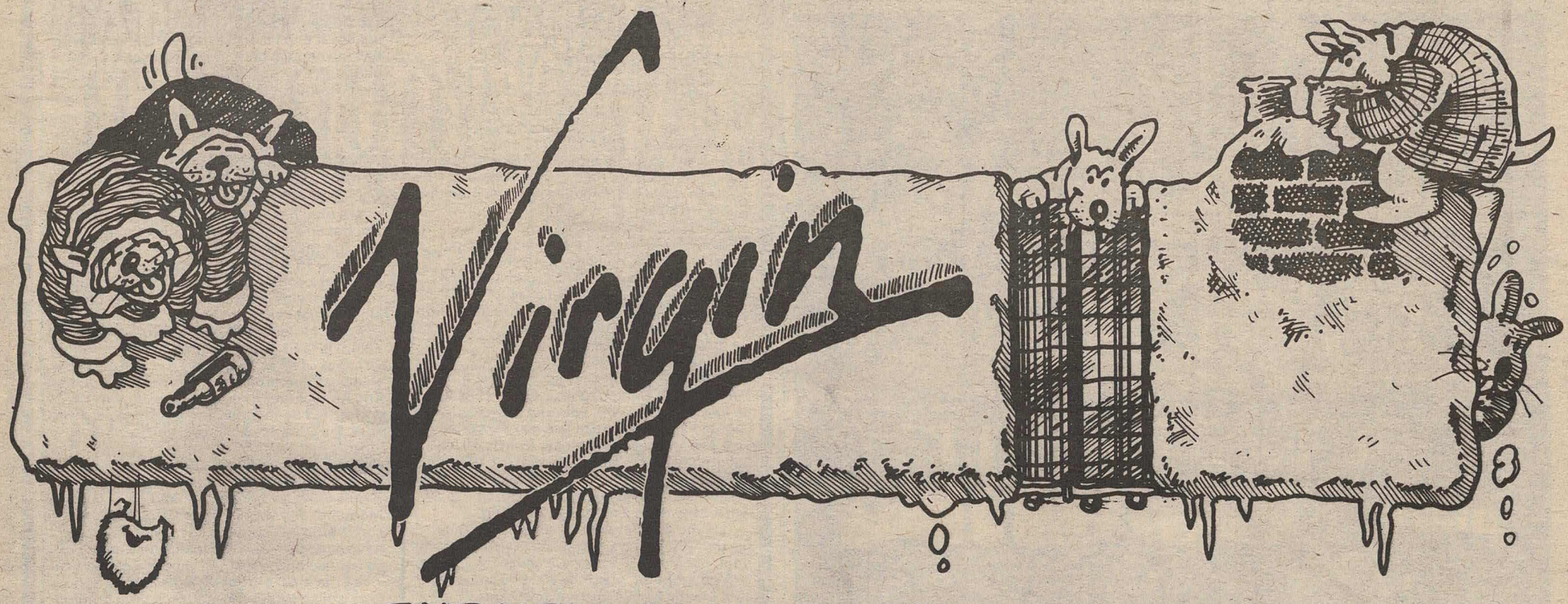
(Goscinny was a friend of Harvey Kurtzman, who during the '50s was an editor at E C Comics, the comics equivalent and indeed perhaps fore-runner of all those drive-in sci-fi and horror movies currently enjoying a nostalgic revival on the late-nite circuit and a thematic revival in such films as *Close Encounters, Dawn Of The Dead,* and in the films of Stephen King's stories.

But Kurtzman's most enduring contribution to the EC line, and to comics as a whole, was his *Mad* magazine.)

With the success of Asterix, whose charm was really more *Mad* than Gallic, Goscinny gained the means in '67 to transform a boy's adventure paper called *Pilote* into a free-wheeling upbeat weekly French *Mad*. The soft satirical humour of Asterix in '64 paved the way for *Pilote* to appeal to an older readership, the first French comic to do so. Soon, weirder, more idiosyncratic material began to appear by new artists, and its pages betrayed the influence of the American underground comics.

Yet Goscinny apparently was unhappy with the liberties these artists wanted to take. By 1973 a more cautious editor had been installed and the artists were looking for their freedom. Among them: Druillet, Giraud, Jacques, Tardi, Mandryka, Gotlib and Claire Bretecher, now mildly famous with *Times Sunday Supp* readers for her dry depictions of Liberal anxiety.

Allez Y ▸



THE NEW CLASH TRIPLE ALBUM

'SANDINISTA' ONLY £4.29 AT VIRGIN

FEATURING THEIR SINGLE 'THE CALL UP'

THOUSANDS OF OTHER SPECIAL OFFERS

ELVIS PRESLEY 40 Greatest Hits (2LP) **£4.99**
BLONDIE Eat To The Beat **£3.99***
Parallel Lines **£3.99***
RORY GALLAGHER Irish Tour '74 (2LP) **£5.29***
SKIDS Absolute Game **£3.99**
MAGAZINE Real Life **£3.99**

SPECIAL OFFERS ON CASSETTES

TALKING HEADS Talking Heads '77 **£1.99**
CAPTAIN BEEFHEART Shiny Beast **£1.99**
BOW WOW WOW C30, C60, C90 Go! **£1.15**

BOOKS & CALENDARS

JIM MORRISON BIOGRAPHY - No One Here Gets Out Alive **£3.95**
THE CLASH - Before and After **£4.50**
THE JAM - Modern World by Numbers **£3.95**
MODS £3.95
THE POLICE - 1981 Calendar **£3.45**

12" SINGLES

DAVIE BOWIE Ashes to Ashes **£2.99**
BLONDIE The Tide Is High **£2.99**
PENETRATION Danger Signs **49p**

*Cassette or LP Price

ALBUM OR CASSETTE ONLY **£4.29**

£1.50 TO £2.50 OFF LIST PRICE ON THE VIRGIN TOP 10 ALBUMS

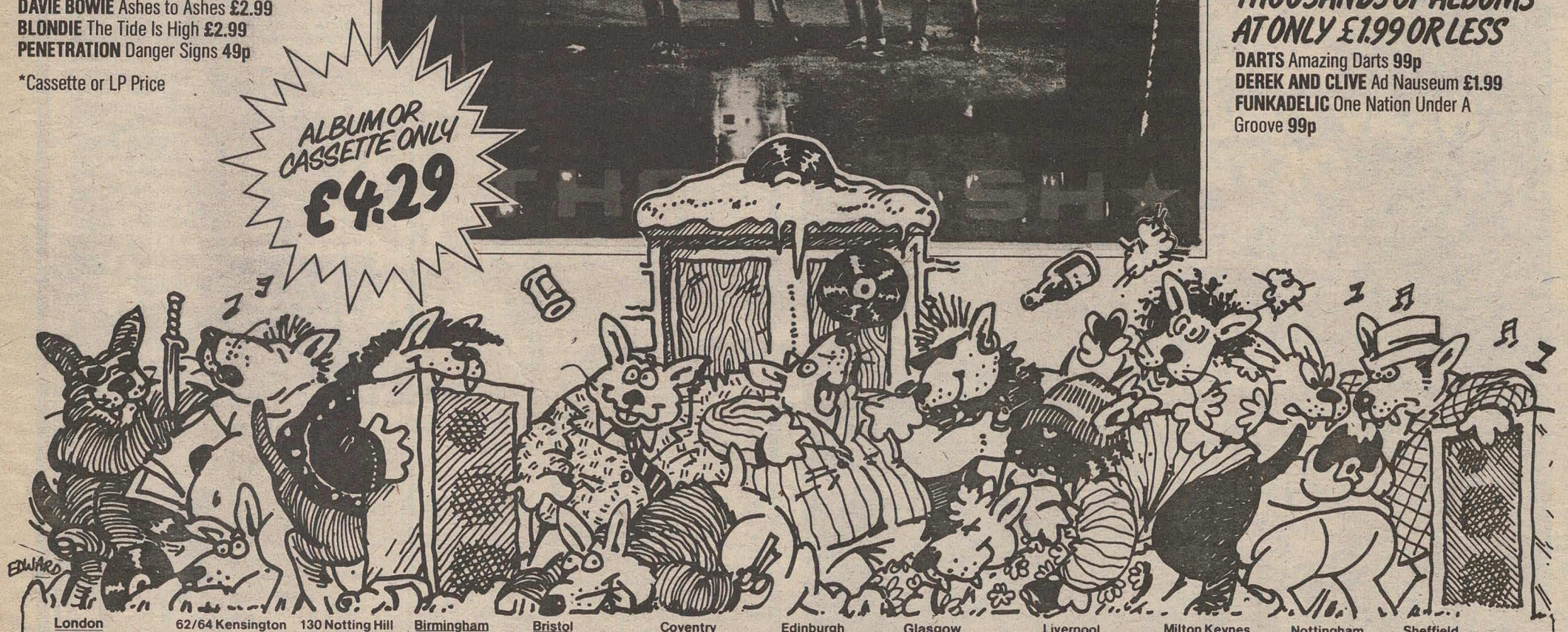
DAVID BOWIE Scary Monsters **£2.99**
THE JAM Sound Affects **£3.39**
UB40 Signing Off **£2.99***
BARBRA STREISAND Guilty **£3.49**
BRUCE SPRINGSTEEN The River (2LP) **£4.49**
KATE BUSH Never For Ever **£3.49**
FLEETWOOD MAC Live Double **£3.99**
ORCHESTRAL MANOEUVRES IN THE DARK Organisation **£3.49**
STEVIE WONDER Hotter Than July **£3.49**
THE CLASH Sandinista (3LP) **£4.29**

AT LEAST £1 OFF LIST PRICE ON ALL VIRGIN TOP 11-60 ALBUMS

DEEP PURPLE Live Double **£4.79**
MAGAZINE Play **£2.99**
IAN DURY Laughter **£3.99**
NOT THE NINE O'CLOCK NEWS £3.99*

THOUSANDS OF ALBUMS AT ONLY £1.99 OR LESS

DARTS Amazing Darts **99p**
DEREK AND CLIVE Ad Nauseum **£1.99**
FUNKADELIC One Nation Under A Groove **99p**



London
Megastore
14 Oxford Street
London W1
(Nr. Tottenham Court Road)
Tel: 01-631 1234

62/64 Kensington High St W8
Tel: 01-937 8587
9 Marble Arch W1
Tel: 01-262 6985

130 Notting Hill Gate W11
Tel: 01-221 6177
Oxford Walk
150/154 Oxford Street W1
Tel: 01-580 7066

Birmingham
74 Bull Street
Tel: 021-236 9432
Brighton
5 Queens Road
Tel: 0273 28167

Bristol
12 Merchant Street
Tel: 0272 290499
Cardiff
6/7 Duke Street
Tel: 0222 390418

Coventry
11 City Arcade
Tel: 0203 27579
Croydon
12a Suffolk House
George Street
Tel: 01-686 3566

Edinburgh
18a Frederick St.
Tel: 031-226 4042
Exeter
92 Queens Street
Tel: 0392 57156

Glasgow
Megastore
28 /32 Union Street
Tel: 041-221 0103

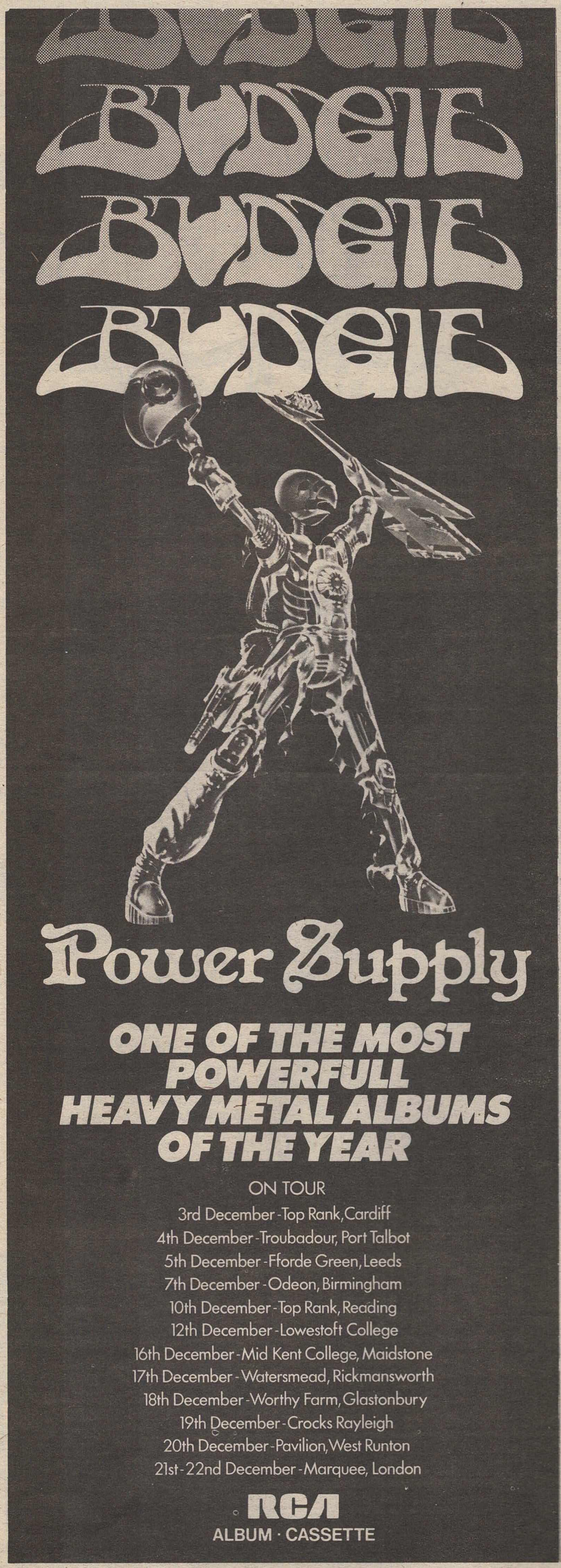
Leeds
145 The Briggate
Tel: 0532 449791

Liverpool
169 Market Way
St. John's Centre
Tel: 051-708 0366
Manchester
Arndale Centre
Market Street
Tel: 061-834 7204

Milton Keynes
59 Silbury Arcade
Secklow Gate West
Tel: 0908 360404
Newcastle
10/12 High Friars
Eldon Square
Tel: 0632 612795

Nottingham
21 Clumber St.
Tel: 0602 40096
Plymouth
105 Armada Way
Tel: 0752 60435

Sheffield
137 The Moor
Tel: 0742 760929
Southampton
16 Bargate Street
Tel: 0703 34961
Swansea
34 Union Street
Tel: 0792 51499


BUDGIE
BUDGIE
BUDGIE
BUDGIE
Power Supply
ONE OF THE MOST POWERFULL HEAVY METAL ALBUMS OF THE YEAR
ON TOUR
3rd December - Top Rank, Cardiff
4th December - Troubadour, Port Talbot
5th December - Fforde Green, Leeds
7th December - Odeon, Birmingham
10th December - Top Rank, Reading
12th December - Lowestoft College
16th December - Mid Kent College, Maidstone
17th December - Watersmead, Rickmansworth
18th December - Worthy Farm, Glastonbury
19th December - Crocks Rayleigh
20th December - Pavilion, West Runton
21st - 22nd December - Marquee, London
RCA
ALBUM · CASSETTE

METAL HURLANT

Bretecher, Gotlib and Mandryka were the first to move. In '74 they created a witty monthly called *L'Echo Des Savannes*. Meanwhile Dionnet, nursing a stack of rejection slips from *Pilote* and an abiding desire to do something new with the medium, began to think of *Metal*.

AFTER OVER a decade of buying, selling, collecting, writing and editing comics, Dionnet at 33 still retains an amazing youthful passion, and wears no trace of the crusty, embittered air of those unfortunates who have outgrown theirs. He drives the office of Les Humanoides like a dynamo.

"Druillet had seen some people leaving *Pilote* and he wanted to do the same because he had problems with editorial censorship. Giraud had no reason to leave except that he was Gir, and he wanted to be somebody else; become Moebius and do something different. So we talked and in the beginning we had no idea what it would be, what the problems were, how to do a magazine, nothing.

"*L'Echo Des Savannes* had come out and we thought it was a tremendous success at the time, but in fact it was not because they had a crazy distributor who took 300,000 copies and sold maybe 30,000. But we didn't know that, so we would get drunk each night and talk about starting our own company.

"I said: let's do a magazine with just regular strong dirty fantasy! Let's do a magazine where we can say whatever we want; the dirtiest nightmares. It was a crazy house!

"We knew in the beginning that Druillet would draw shit coming out of monsters, and that Moebius would draw strange things too, although Druillet was the more violent. It would be all we wanted to do — like the American underground comics in a way, but not quite because it was slick and even classic at times, like 19th century illustration.

"In 1966 *Pilote* broke ground by aiming at, say, a readership of around 14 to 16, then in '75 *Metal* was done for a readership of around 20 to 25. It was a big revolution. But it was not because you had eight pages of Druillet that *Pilote* was a revolution. *Zap* comics was much more of a revolution. *Zap* was a different concept for different people.

"Those American underground comics like *Zap* weren't published in France, but they were a big influence on the artists. Somebody like Crumb influenced everybody, not in his drawings but in the way he brought his own personal fantasies and obsessions to his work; the way he would almost work out his problems in his comics.

"In the beginning, *Metal* was like that. There was never a strip that was done for the readers. It was always the work of an artist who would say: I have this in the head, I have a terrible headache, I'll put it on paper . . . *phew!* I feel better. The reader would see it and say: *aaach!* I feel the headache. It's awful. I think that right now comics in France are in a way more of a reflection of events than even journalism. Because they don't speak of small events, but they speak of mood, of general things. In *Metal* I don't really have a direction because I don't like to tell people what to do. They have their direction or they don't. Yet, suddenly, you find many of the artists saying the same thing. In issue number 36 for example (the brilliant *Fin Du Monde Special*), all the guys were speaking about how great it is to be living at the end of the world! Yes! The world is collapsing, and we are here with champagne . . what a spectacle!

"That is a kind of journalism that reflects a wider feeling. And what Druillet says in his strips; how he is fascinated with machines and machines merging into man, and how small they are in perspective . . it's a big article each month about what he feels. And what he feels is what is already happening for many people. People with the Sony Stowaway, they are already in Druillet's work!

"*Metal Hurlant*, and some rock magazines like *Rock et Folk*, are all moving in the same direction. Three of four years ago we did a poll and we found that our readers read *Rock et Folk* or similar magazines but they never read a newspaper, they never watch TV; they listen to radio and buy records. What they said very strongly is that they are completely cut off from many official things. I asked once who is your favourite artist? 4,000 people replied that guy, this guy, whatever. Eight months later I asked who they would vote for at the next election. I had three replies. Not 4,000 — three.

"I wanted to publish the poll saying one third of our readers are fascist, one third far left, and one third don't care, because one was fascist, one was far left, and one said he wasn't going to vote. It's very strange . . . our readers don't even watch TV. Out of 4000 only 100 said they watched TV!

"But I don't think this is because they want to escape from the real world. I think they understand that the world wants to give them the impression that they are free when they are not. That's why they don't vote. They have the choice between a 100-year-old communist, a 150-year-old socialist, and a 200-year-old fascist. Those old guys who are all the debris you see eating in expensive restaurants and saying 'Vote for me or vote for my friend . . .' Our readers understand that there is no choice, so they don't get involved.

"And it's *not* a choice. I turn on the TV and I see the candidates for the French elections next year and I feel like those Americans who have to choose between Reagan and Carter, although if I was them I would choose maybe the cowboy for the fun of it!"

THIS YEAR, *Metal Hurlant* celebrated its 50th issue (by nearly going bankrupt!).

Its span has broadened considerably but its sense of adventure is undiminished. Philippe Manoeuvre, formerly the dean of French rock critics until he fell out with his colleagues at *Rock et Folk* over the Great Punk Debate (he was for, they were against), became acting editor in '78 and introduced a reviews section, more rock content, and more varied features.

Dionnet was left free to concentrate on the albums that Les Humanoides publish in almost frighteningly prolific volume. An album is their description for the hard-bound volumes of an artist's work. A range of books also bear the Humanoides imprint by not least Eric Ambler and Hunter Thompson, neither of whom had been translated into French before, as well as Charles Bukowski and Harlan Ellison.

Over the years *Metal Hurlant* has found and developed many new artists: Frank Margerin, Nicole Claveloux, Yves Chaland, Chantale Montelier and young Serge Clerc. In *Metal*, the comic strip has come of age. Even Marvel have had to follow their lead with a new self-consciously 'mature' monthly called *Epic*.

But the most crucial thing *Metal* has done is to establish a new conception for the graphic arts. The sheer variety of moods, emotions and experiences depicted in their comic strips, with approaches ranging from the brutally real to the absurdly surreal, has served to *legitimise* the form.

Dionnet says that part of the task of *Metal* is to give room to new artists who can say something about the world they live in.

"We are not colonialists! We are not Walt Disney. We have a German edition and we leave one side of the magazine to publish German artists and build up a German field. If we do it in Spain we will have Spanish artists; in Italy, Italian; in England, English . . . the interesting thing is to have something of the country. And some of the stuff in *Metal* is very French, like the strips about the strikes in the South; it's not done to be published elsewhere.

"That's one of our ambitions. In France we now sell 70,000 copies a month. It's not that big but, well, we are expensive because we use good paper and have lots of colour. *Rock et Folk*, for instance, sells about 120,000, but they are ten years old and we are five. I think we'll do it, because we've never spent any money on advertising, and we've built up slowly, but we've always increased, never slipped, and we started from just 5,000. We have a tie-up with French TV coming, a Moebius animated picture, and when that happens . . ."

As you would expect of someone who has spent most of his life absorbed in the literature of fantasy, for Jean-Pierre Dionnet anything's possible. He places no limits on the scope of the *Metal Hurlant* enterprise. Eventually, *Metal Hurlant* will reach the big screen, and it will be translated into English and it will astonish everybody.

Which brings us to one slight drawback: the fact that *Metal Hurlant* is written in French. (And we should really be ashamed of the way the French are as a whole far more proficient in English than we are at speaking another language.) *Heavy Metal*, a very different American magazine that licences some of their material, is hardly worth reading since it lacks *Metal's* flair, the translations are poor, and the whole enterprise seems cheap and shoddy. *Heavy Metal* has even publicly boasted of how little it pays Les Humanoides for their work. However, O-level French and a bit of patience should grant some degree of access to the real thing.

Otherwise there's no way the kid in you will be able to discover what happens when a comic book decides — as *Metal* did this year — to send a correspondent to China! *Metal Hurlant* is more than anyone ever thought a comic book could be and it still hasn't run out of surprises.

FLASH GORDON

Experience

QUEEN

ORIGINAL SOUNDTRACK

INCLUDES SOUNDTRACK VERSION OF THE HIT SINGLE FLASH

EMI

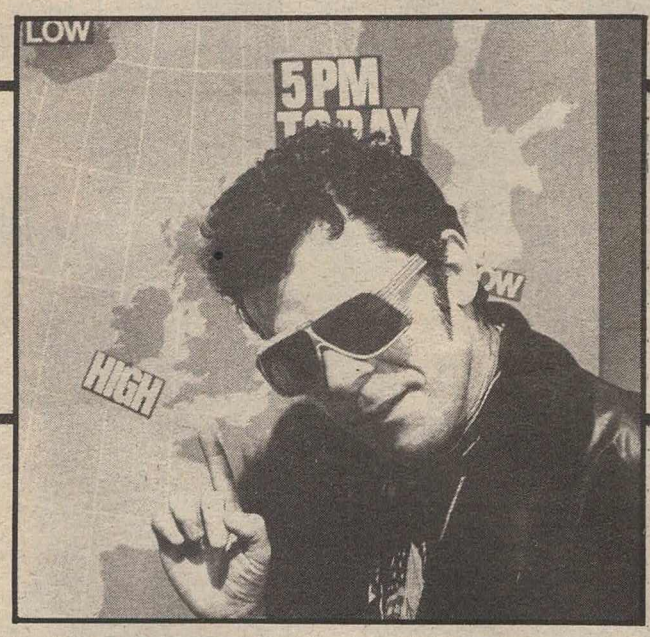
Available on cassette

HOW NOT TO GET LUMBERED

(PART THREE)

Ian Dury explains how discipline maketh the crackpot and frees the creative blockhead.

Also, the fine art of star-trekking sideburns



Shaving cream and interview: CHARLES SHAAR MURRAY

Hot towel and photographs: PETER ANDERSON

IT'S DARK and it's cold and it's raining: a wind with a grudge against warm flesh knifes through the clothing and the matted thing behind the glass door won't open up.

A mess, this one: the leather jacket that used to be a punk badge and has now been adopted by the Heavy Metal fraternity, the straggly blond beard and hair, the slouch. This man is on guard and opening doors is against his nature. His nature dictates that he tells people that he's sorry but they have to go round the front.

The man with the basin haircut, the black suit, the grey face and the funny eyes moves forward, cranks himself up and snaps, "That's it! We're blowing the gig out!"

The man with the beard, beret and dreadlocks barely looks round. "Shut up, Wilko," he says and he stares at the mess. The mess opens the door.

That — in case you're interested — is the nearest that the current Dury tour got to High Drama (and that) during the period of observation covered herein. The Soft As A Baby's Bottom Tour is (the) business: not quite 'as usual' because it's so different, but it's a tightly-knit group of people going about a collective task with enthusiasm, determination and zeal. It's the Back On The Boards tour, the Sink Or Swim tour, the Fight Back tour, the Deadly Earnest tour, the Good Fun tour.

So it could begin where we began — which was near the beginning chronologically — or it could begin near the end, as Dury tells a Friday night crowd at the Poole Arts Centre, "I'd like to introduce you to my hero" as he brings Don Cherry on stage to jam. It could begin with members of the touring party returning from a gig to find the hotel ringed with police cars, and the easily imaginable panic that ensued. Upon entering the premises, however, the Blox found the Elderly William in unusually solicitous mood and preoccupied with the possibility that hordes of pop-crazed young dementos would have followed the Blocks back to the hostelry with the one avowed intent of rending their heroes limb from limb. "You're all here and you're all right, so we'll be moving along," announced one constable in the silkiest of tones before suiting the action to the word and leaving a herd of bemused Blockheads to occupy the hotel bar until the wee smalls.

Where else? We could start with Dury's mum earnestly proclaiming her disapproval of the 'DURY FOR POPE' grafitto that had appeared on the side of the truck in Belfast. A lovely lady, Mrs D, and — this lunchtime — she probably has a higher alertness quotient than any other six people in the party. She sits in the lounge of this out-of-season hotel in Exeter, calmly noshing on a salad and taking everything in her (metaphorical) stride, perusing music papers for references to her boy and his Blocks and being very patient with her hungover juniors.

Or else we could consider the sad case of Father Terence O'Donovan. This unfortunate cleric had been given the arduous task of following *Barney Miller* as the sign-off for an evening's television entertainment, and had chosen as his text an appeal for public concern for the plight of the hard (or even impossible) of hearing. Staring earnestly into the camera and — by extension — into millions of homes and Wilko Johnson's hotel room — Father Terence gravely intoned, "Mind that child — he may be dead."

Then came one of those thunderously silent pauses. Father Terence seemed to go into shock. "Deaf!" he corrected himself, but the possibility of any kind of recovery became astonishingly remote. One thought of all his parishioners poised by their tellies, of the good Father spending weeks rehearsing all the different ways he could have read his opening line — "*Mind* that child, he may be *deaf*', "Mind that *child, he* may be deaf" and all the other variations — only to blow it with an utter, resounding finality: "Mind that child, he may be dead . . . *deaf!*"

For the next twenty-four hours, it is a guaranteed stone solid cert that any mention of Father Terence O'Donovan or even the casual insertion of the phrase "Mind that child" into a conversation will reduce Wilko to a spluttering, helpless heap of quaking black rags.

Dury didn't see it, unfortunately. He was watching Nat King Cole playing the piano on the other channel.

Where else could we start? We could start with the unprecedented spectacle of Don Cherry, long, tall, serene, impossibly elegant, bawling "Faaaaaaakinaaaaadah!" into a microphone for what seems like aeons. We could start with the reporter nipping backstage for a piss during the Exeter University set and, upon emerging, finding himself having his astrological chart done by Micky Gallagher's wife Eileen — herbalist-in-residence to the Blocks — as the band launched into 'Plaistow Patricia'.

We could start with the entire playing area of Norman Watt-Roy's picking finger blistering away during a set and the indomitable bassist simply biting away the loose flap of skin and continuing playing with his little finger, or we could start with the entire band — minus Wilko — personning the tour stall and selling their own badges, T-shirts and posters to incredulous punters in Poole.

We could start anywhere, in fact. But when it gets real, it starts like this.

BLOCKHEADS 1980. Back row l to r: Wilko Johnson, Dan Cherry, Ian Dury, Charlie Charles, Mickey Gallagher. Front row: Davey Payne, Norman Watt-Roy, Johnny Turnbull.

THE TIDAL wave of applause recedes gradually until it becomes a mere puddle around Ian Dury's ankles. His unmistakable frame is draped in black right down to the black gloves that recall his period of apprenticeship with Kilburn & The High Roads. His thick sideboards have been meticulously shaved into *Star Trek* points — took him an hour and half the night before, 45 minutes each, it takes much longer to shave your sidies the slow way — and a fairly uncompromising pair of shades are clamped across the top half of his head. He just stands there, waiting for some 'ush.

"So-o-o-o-o," he intones into the microphone, dropping the audience halfway into an anecdote already in progress, "I sez to 'er, I sez 'I really really really love you' . . ."

The voice is unmistakable: huge, warm and lubricious, a voice that comes from a big barrel chest, almost spooky when emanating from such a diminutive person. He's telling a story, a variation on an old Murray Roman routine that he's worked up for the tour, the old one about the girl who says yes, you can come back to my place but you've got to be *very, very quiet.*

"And the stairs went *crrrreeakk* and she goes (deafening stage whisper) 'I said you 'ad to be *quiet!*' We go into her room and she sez (back into the whisper, getting slower and slower, winding the punters up something chronic) 'Don't turn the light on, it *clicks!*' So she takes all her clothes off . . . and I take all my clothes off . . . and she lies down on the bed . . . and she sez 'C'mere.' An' I go over there.

"And then she sez, '*FUCK* ME!!!'

Pause: one beat.

"*FUCK* ME!! FUCK ME!! FUCK ME!!"

And the lights go up, streamers explode from the stageside turrets that house Davey Payne w/saxes and Mickey Gallagher w/keyboards, Wilko Johnson starts a tentative whizz about and the Blockheads hit a fast- cruising pace on 'Upminster Kid'. The operative word is 'lovely.'

One step backwards, two steps forward. Dury and his team have been off the boards for a year after the departure of Chas (formerly Chaz) Jankel (who — for his part — has issued what must be the archetypal boring Muso's Album of the decade) and the first two singles to emerge from the revamped line-up have been something less than epochal. This tour is, therefore, mildly crucial. It's the way the cripple crumbles, it's the floor of the jungle . . . the new album 'Laughter' has a captivating rowdiness and grit, an element missing from the Chas(z) Jankel antiseptic studio funk-outs of 'Do It Yourself', and the new show evokes the same atmosphere and attitude: that simply because life is appallingly grim and

"Students . . . being paid by the government to be a loony . . . it's great!"

unfair is no valid reason for not having a party. The wise young crackpot, as they say, knows no fear.

And the wise young(ish) Blockhead knows no respite. Ian Dury and his crew have not mounted as entrancing a spectacle as this since the legendary days of the first Stiff tour, possibly because they haven't had as much fun as this since those (comparatively) early days. It is not simply that the combo is hot. It is because the combo has reasons to be hot (one! two! three!).

Take the new chip in the old Block, your man Johnson. The twitchy one has a rep for being difficult, throwing titanic wobblers at a moment's notice, coming over withdrawn and moody, etc. Now, a lot of this is myth and windup, but the fact remains that Wilko is far more relaxed and gregarious on this tour than he's been in any performing-type situation sort of thingy since *very* early Feelgoods.

"We all got to know each other pretty well from working on the album," he reflects," and we all got on pretty well. It's a lot of laughs — you can't keep a straight face with the Blockheads — different laughs from the ones I've been into in the past. But the thing in this situation is that there's no question but that you're one of a *team,* in exactly the same position as the other musicians in The Blockheads. And all the worries and stuff that come from being the one in control are on Ian's shoulders: *he's* the one who might get withdrawn or whatever.

"For another thing, it would be *intolerable* for me to come in here being stand-offish and throwing moodies. I couldn't carry on like *that!* If I'm on stage at one of my own gigs, the nervousness has been building up for quite a long time, and that makes me withdrawn to the point that the last half-hour before we go on I can hardly speak to anyone. 'Give us a G' is about the best I can do. I mean," he adds hastily, "'give us a note'."

Make it 'give us an A'. You were saying?

"All of that doesn't occur. And generally after one of me own gigs I get depressed, really depressed because . . . I suppose it's the kind of emotional withdrawal from what you've been doing. Tedium of one kind or another, then you get that rush for an hour and then . . . silence. That doesn't happen either with Ian. It's really *nice!",* he adds wonderingly. "I quite regularly go where everybody else is gathering at the hotel after the gig, and I almost never do that normally.

"It's almost . . . *therapeutic."*

Therapeutic: of course! This is Blockhead Therapy. This is where the screamers and the crackpots come to dance. On this tour there are two support groups: Basement 5 and Blurt, each bringing an element of the unpredictable, each providing a challenge.

Blurt are a trio with less than standard line-up: they feature sax/vocals, drums and guitar. In order that's former Mr Pugh puppeteer Ted Milton, tall, lean and ascetic, his brother Jake (who might be remembered by hippies with intact memories as the drummer with Quintessence of 'Getting It Straight In Notting Hill Gate' and 'Gungamai' fame), and a tall, beefy guitarist known as The Human Loop, who plays accordingly. Their music works on its incompleteness: in the wings Don Cherry hums trumpet parts to complement Milton's raging, squawking sax, and in the dressing-room Norman Watt-Roy is kicking in phantom bass parts.

Blurt exist on the tension between what is present and what is implied. Their music insists on listener participation. Everyone who listens to Blurt either becomes part of the band (as Cherry and Watt-Roy did) or else is repelled by the seeming imbalance. Alternatively, they might be repelled by Ted Milton's vocals, which — broadly speaking — fall into that category where one finds hectoring, haranguing vocals which are rendered partially or wholly incomprehensible by poor enunciation or insufficiently acute sound-mixing.

Basement 5 surprise audiences simply by looking how they look and playing what they play. Their visual might best be described as Rasta Surreal: bassist Leon wears an enormous parody of a balaclava helmet on stage and Dennis Morris — who sings — is kitted out with an admiral's jacket and cap. Their music is grimly linear tunnel-rock somewhere on a line between Killing Joke (who Wilko and the Basements went to see on an Exeter off-night) at their loosest and old-style Pil at their poppiest. The remorseless guitar/bass pulse and throb is expertly carved up and defined by the agile, inventive drumming of much-travelled drummer-about-town Richard Dudanski, who joined up to do the tour and may or may not stick around, depending. The disorientation factor is that everyone in their audiences — clocking the visuals and the genetics — expects a reggae band. The mood of the combination is confrontational: before the Blox do their stuff, neither audience nor bands have given each other an easy ride. Conflict, challenge and stimulus.

Whatever, it makes for good conversation. If there was a stupid person anywhere on the tour, we didn't meet.

IT IS undoubtedly very (too) easy to get precious about Ian Dury. He is — no bout a-dout it — a captivating figure and impressive with it: his rough warmth, his boisterous humour, his enormous wit and acuity and vast resources of personal courage are more than noteworthy, but he doesn't need people sobbing all over him every time he makes a move. He does not need the sentimentality of others, he deserves no-one's pity.

In everything except physique, Ian Dury is the biggest, strongest man I know: to sentimentalise him is to demean him. He judges the work of other artists by the highest and harshest standards — anyone who can complain that Woody Allen's films are all extremely poorly made and that all the best jokes were on the comic's first album is not one to sentimentalise the works of others — and wishes his own stuff to be judged likewise.

He is at his most scathing when discussing what he considers to be an overall sloppiness in the standards of most rock lyric-writing, but cheerfully points out that "in rock and roll, lyrics don't matter. In the Kilburns, we went out for two years with a 100-watt PA, and no-one could hear anything but the vowel sounds. But then Marlon Brando's my favourite actor and you can't hear the words there either, but he needs a good script to be able to furrow his brow convincingly."

Before entering his rock and roll apprenticeship, Ian Dury was a professional artist. Like many other rock and rollers, he'd been to art school; unlike most of them, he'd done his course, picked up his diploma and gone on to paint and draw for a living. Like the humanist he is, he'd always end up drawing humans, working with the physical. He is preoccupied with the physical, and appropriately so: Dury lives with his body in a way that very few of us are forced to, and bodily doings are never far from his mind. In his songs they surface, and in his art there were faces.

"It all came down to faces — I never could get tits right. Stanley Spencer always used to start with the top left-hand corner, and I always used to start with the left eye, then move on to the bridge of the nose and then the right eye. If that looked all right, you had a face. Always from life. I was useless at drawing from memory."

Dury was one of the Walthamstow contingent at Hornsey Art College — he cites getting into Hornsey and releasing 'Sex And Drugs And Rock And Roll' as the two turning points in his life so far. Surprisingly, in these days of the eternal, ritual broadsides against 'fucking students', Dury returns time and time again to the point that his studies and subsequent work as an artist gave him a discipline and sense of purpose that he finds missing from most of the self-taught 'artists' of rock and roll. As names came up in the course of a series of conversations, he would return time and time again to the point that if so-and-so had been to art school ("a wage from the government to be a loony — it's great") they would be more disciplined, more motivated, more determined.

One long-term project stuck somewhere in the pipeline is a book with the working title of *How Not To Get Lumbered,* a survival guide to the rock business that should tell young 'opefuls everything from how to read a contract to how to perform on-the-road maintenance on AC30s without access to spare parts. Another is an album tentatively entitled 'Dirty Dances' which will consist entirely of funk pieces w/rapping. This man's brain is obviously working.

SO — in a car racing towards Southampton, where Dury is scheduled to do a mini-interview for a local TV show — conversations take place. Dury is perched in the front seat, his scrambled egg stretched across the lap of his manager, Peter Jenner, who is driving. Random talk:

Do you want to make films?

"Not making 'em, no. I'd go in and pose for one or two if I get offered any, but not more than that because I think the parts would be too limiting for someone of my calibre. I'd do a couple before I got too old if they came along. I was Kosmos's manager for a while and we turned 'undreds of them down. (sings) I love the sound of . . . I'd only be interested in films that weren't purely about someone making loads and loads of money. If someone had offered me a part in *Rawlinson End* I would've jumped at it, I'd 've done it like a shot for Viv — well, not for Viv, but for me, to be in there with that loony I would've been proud. I think that's what films should be about, really: loonies. The best film I've seen in the last five years was the Stiff tour film: Wreckless Eric . . . I know people said it was a home movie, but it was a great home movie. I can see that being expanded into a two-hour movie some day if Costello keeps it together.

Would you want to write a movie, do a screenplay?

"I don't know if I could do the play, but I could do the verbal. I'm into that. Me and Chaz were going to do that once, because quite often when we had conversations he would play the guitar and I would talk for hours on end and he'd never talk at all and I'd just listen to his guitar-playing and he'd just listen to me talk . . .

Everything you've written has such immense detail . . .

"It's like trying to do a portrait, because that's what I used to do in the old days. I went to art school thinking that there was nowhere else to go anyway after leaving normal school. I get a bit irritated when I hear people say that rock and rollers all went to art school because what they did was hang around art school. I wonder how many there are with diplomas? Maybe these days there are a few, not that a diploma means anything except that you were there for three years. Art school was about the only place that you could go if you didn't want to work in a bank. I wasn't university material — my mum wanted me to be a lawyer; she wasn't half disappointed until she came to a gig at Exeter about two and a half years ago, and then she sussed it. She came in and said, I see.' I said, 'D'you get it?' and she said, 'I get it.'

"My paintings are where my kids live — I

Continues page 57.

Brooding on the bleeding

DENNIS BROWN: Blood City (High Times). Brooding, charged performance, wherein Dennis Brown caps another successful year with his finest of its releases. Departing from the lovers rock mainstream that has characterised the bulk of his recent work, Mr Brown invokes woe unto *"the bloody city that is filled with liars, robbers and thieves"* in a manner that recalls previous works of like power, 'Here I Come' and 'Emmanuel'.

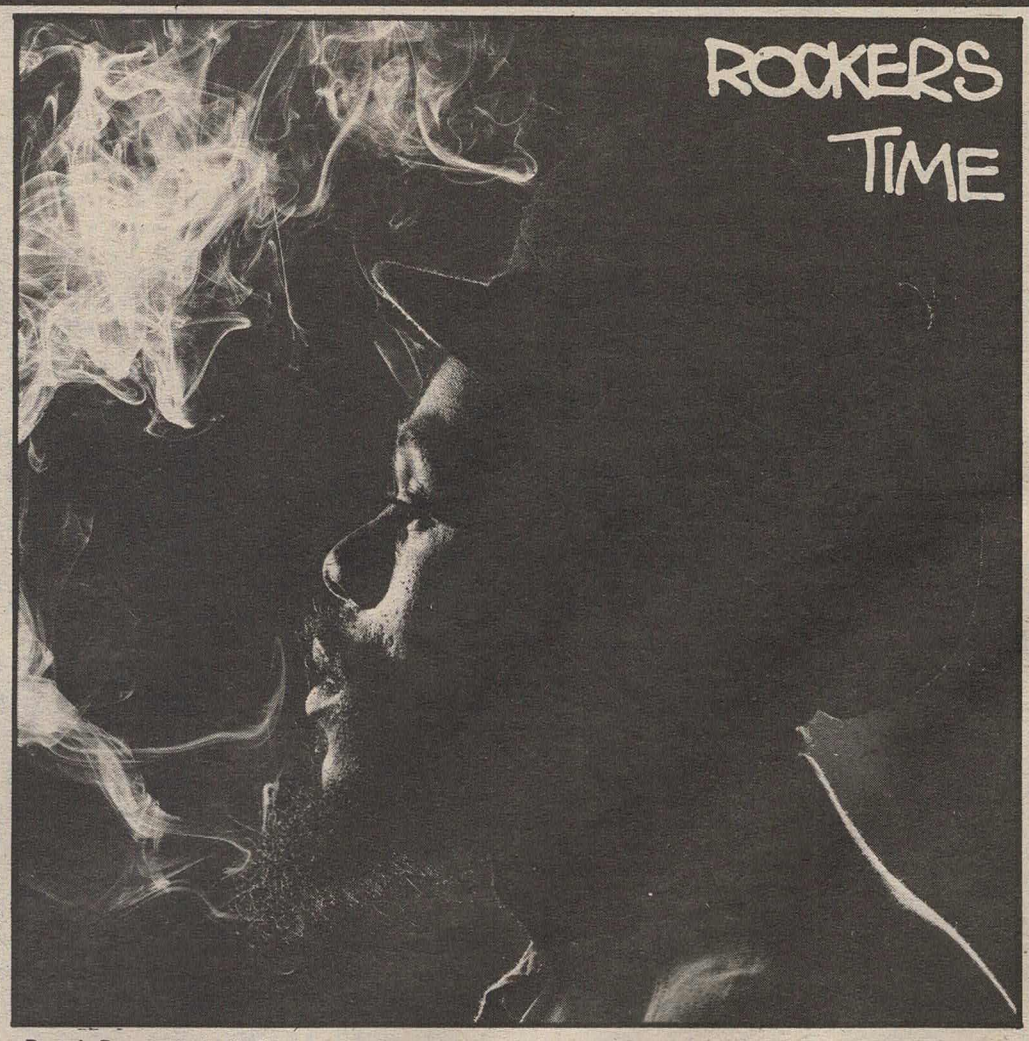
Able assistance from Aswad, Tyrone Downie and Earl Lindo, masterful production from Chinna Smith and superior lyrics by Rasses Menelik and Melchizede complete an accomplished piece of music. On the version flip, free form instrumentation creates what my review room companion Charles Shaar Murray describes warmly as lots of space.

BIG YOUTH: Jah Golden Jubilee (Nichola Delita). On the occasion of the fiftieth anniversary of Ras Tafari's ascension to the Ethiopian throne, whereby he took the name of Emperor Haile Selassie I, Youth calls strong, calls one and calls all to chant bongo irie towards its celebration. Though lacking the same urgency as Youth's previous Nichola Delita efforts 'Green Bay Killing' and 'Political Confusion', the song nevertheless provokes a spirited exaltation from the toaster, and features some extremely pleasant keyboards playing.

TONY TUFF: Hustling (Scorcher).
ERROL SCORCHER: DJ Spirit (Belmont).
A frenetic soundtrack to the greater skill of pool, pinball, asteroids and sundry idleness, this latest of Tony Tuff's many 1980 releases speaks of tedium and bleak prospect from its first cursory sentence: *"hustling a hustling a hustling, a hustling a hustling a hustling a hustling, woe oh, we-ell, everyday's just hustling and hustling."* A flat foot hustling furthermore, in fact a *"shuffling and shuffling, scuffling and scuffling."* Sleeping on office desks, streetselling London's dying guide, begging a cigarette Jimmy, and other pastimes such as those of us gainfully employed know nothing of. Some advice to the rest: *"you can't get no job no bother rob; you can't get no work no bother chuck; you can't get no work no bother go berserk; you can't get no work no bother lurk."* Instead, *"don't just stand on the corner, plant some yam and banana, raise a few chickens, you bound to have food in your kitchen."*

Upon the identical rhythm, toaster Errol Scorcher performs a zealous toast to Tuff's sentiment, making much Hallelujah and praise of the Lord, not to mention self-advertisement, thus: *"it's me, it's me oh Jah, Errol Scorcher. Bim!"* The DJ spirit is moving just like a magnet, sister Margaret.

RAS IMRUH ASHER: Four Fold Runner / Look Of Love (Selatone). Tottenham seer Asher predicts earthquake and snow in southern Italy in what he describes as a *"supernatural outburst, civilisation reverse in this time,"* to strident accompaniment. Flip describes a love song of particular poignancy.



Pic: Fin Costello

Dennis Brown stoically ignores the fact his beard is on fire.

SISTER LOVE: At The Station (Soundoff). Mundane lovers rock in which the Sister Love trio make repetitive issue of the fact that they have made a rendezvous *"to meet you at a quarter to nine at the station."* The flip version 'Oxford Circus', through which 78 million people passed last year, denotes their place of meeting. I hope they are all happy together.

JAH THOMAS: Looking My Love Stylee (Jah Life). To the rhythm of Barrington Levy's 'Looking My Love', DJ Thomas makes pleasant remark on the subject of dance halls. The rhythm — actually 'Real Rock' — most properly belongs to 1979, as does Jah Thomas's more inspired version of it, 'Dance Pon The Corner'. This late variation is interesting chiefly for its *"style lily lily lee"* refrain.

JIMMY LINDSAY: It's Hard (For A Dread To Live In Babylon) (Gem). Seemingly, it's not exactly a bed of roses for a baldhead either.

THE PIRATES: Six Lonely Nights (Big Ben Records). Old-fashioned harmony group effort from the label which gave the world Horace Martin. The buccaneers in question bemoan six lonely nights, but are never explicit as to what happens on the seventh. Still, they do throw out one good line: *"and you can play all the games you want but no try fe tie me."*

Reggae singles by PENNY REEL

CONNECTIONS: Discipline (Budget). Vin Gordon trombone-led Studio 1 adaptation of 'Theme From A Summer Place' given lazy treatment to very pleasant effort.

PRINCE JAZZBO: Free We Want To Be Free (Brisco).
PRINCE JAZZBO: Slum Chant (Sparkles). The long due return of Prince Jazzbo giving voice to two strong titles in manner we had supposed he'd lost forever. 'Free' is a reworking of the 'Pick Up The Pieces' rhythm, upon which the Prince toasts *"four hundred years in a slavery, eh, now we're coming out of slavery with bravery."* The Sparkles side spotlights the danger of nocturnal strolling, especially in the vicinity of Upton Park.

Jazzbo footnote: Carnaby Street's long-time reggae venue Roaring Twenties/Columbo's — where Lloydie Coxsone built his following — has now been transformed into the London Gambling Club.

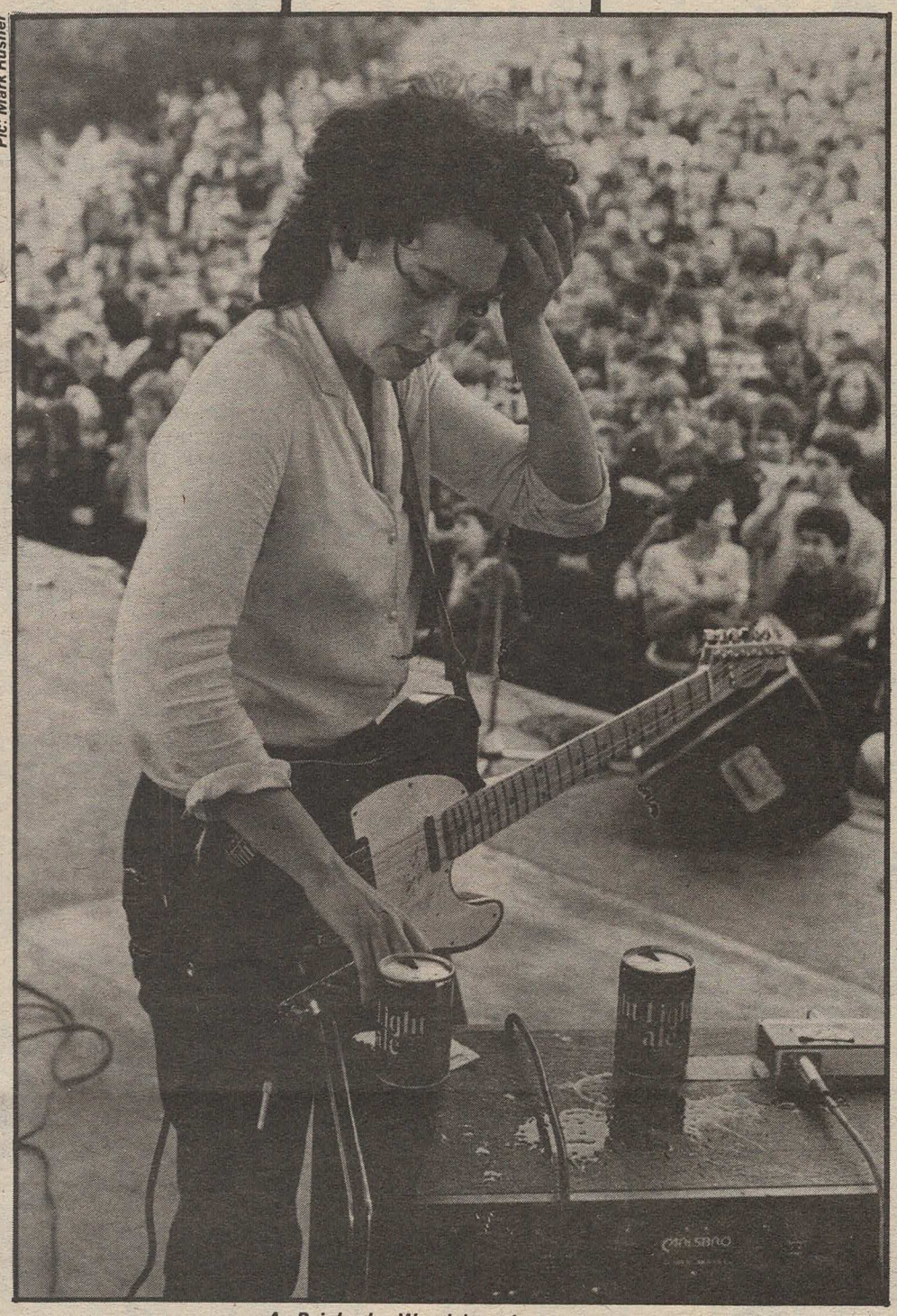
MISTIC EYES: Shining Light/A Happy Dub (Black Rose). Vocal trio sing of seasonal shining lights on an average recording. The flip is a dub of vocal recording made by the group for Lee Perry some while back.

DERLAND BYFIELD: Jah My Light (Mephenaij Phaton). A similar light, but superior treatment. New name Derland Byfield reworks love tune in praise of the Most High. Amazing label for matchbox collectors.

SINGLES

Pic: Joe Stevens

Grace Jones: "C'mon, you guys, how about putting my pic in the paper for once?"



Pic: Mark Rusher

Au Pair Lesley Wood does the can-can.

GRACE JONES: Love Is The Drug (Island). Fresh from her foray with bluff Russell Harty, the slab-faced slit-eyed one turns her formidable attention to Roxy Music with a single as rich and brittle as black chocolate, that's guaranteed to stroke the sensibilities of even the most jaded old sophisticate.

Grace is just so effortless, so unforgiving, that she rips the song to shreds, substituting a chilled, doomy disco that deep-freezes the memory of a very warm sexy smooch. Her music unfailingly fits her face: sharp, emaciated funk that's strong and as striking as her own bone structure.

You can carp at Grace's blase spoilt bitch style and the dedicated hedonism of her approach, but there's nothing dilettantish in the way she distils this song to its bitter essence. An unerring exercise in style.

BUZZCOCKS: What Do You Know/Running Free (United Artists). Pete Shelley may be driven by a different kind of tension these days, but sooner or later people are going to realise that he's still making superior pop singles. Of course the meaning of life doesn't fit so neatly into the pop format as the vicissitudes of love, but 'What Do You Know' is a hot blaze of sound, brass section subtly blaring and with Shelley himself almost singing soul.

'Running Free' is a bit of a misnomer and by no means the best of Steve Diggle's often excellent writing. It plods too doggedly and sounds, unfortunately, more than a shade too strained.

SEX PISTOLS: God Save The Queen/Pretty Vacant/Holidays In The Sun/My Way/Anarchy In The UK/Stepping Stone/C'mon Everybody/The Great Rock'n'Roll Swindle/Something Else/Silly Thing/Black Leather/Here We Go Again (Virgin). Forget your festive spirit, this lot comes just in time to set the Christmas cash registers ringing. Balanced between some early blasts that still sound like the walls crashing down around your ears and the later shabby dross that shamed the name of Sex Pistols, this is what you might call scraping the bottom of the barrel. Only, for once, I think Branson's boobed. This may be a handy, all-purpose present, but can you think of anyone who hasn't already got all they want of this stuff in one form or another?

GARY NUMAN: This Wreckage (Beggars Banquet). The android awakes again and delivers suitably pretentious sentiments in his ansaphone voice over a dully pounding headache of an arrangement. This sounds more deadened than alive, and in his absence there's been a whole new wave of enthusiasm in the pop world that makes Numan's bleak, forced futurist techno-rock look as if it's never really stirred from a state of suspended animation.

ROD STEWART: My Girl (Riva). In which we find Rodney wallowing well out of his depth, well out of touch, just well out of it. This is mawkish, sticky, sweet and sickening. All of which is, of course, no reason why this won't be A Hit.

STEELY DAN: Hey Nineteen (MCA). Steely Dan have always had an irritatingly precious aura, and this smug, half-hearted sort of sigh over a slick, tepid shuffle is no exception.

BILLY PRESTON AND SYREETA: Please Stay (Motown). Billy and Syreeta supply some pretty masterly pacing in an exquisitely stretched introduction, then proceed to bludgeon the rapt atmosphere into oblivion by an overdose of strings and general showbiz schmaltz.

BASEMENT 5: Last White Christmas (Island). The matching of Martin Hannett with Basement 5 achieves the odd effect of a single that's half crude punk rant, half completed HM flail, with only a brief, deep-bubbling bass line left to show anything interesting at all. I prefer the B-side; bastardised dub it may be, but then Hannett's always had an ear for something eerie stirring in the black holes of space.

THE SPECTRES: Stories (Demon Records).
JANE KENNAWAY AND STRANGE BEHAVIOUR: I.O.U. (Growing Up In Hollywood).
THE VIP's: I Need Somebody To Love (Gem).

Three of those worthy, well-meaning records that are, like, Dullsville daddyo. Proficiently played, well-put-together and all those other things that damn with faint praise, but with a basic, stale rigidity in the structure that doesn't leave space for any twists, surprises or intrigue.

The Kustow/Matlock gang supply a perfectly acceptable pop saxophony song that's gone as soon as the needle leaves the grooves. Jane and her boys play a ponderously orthodox rock that lacks the requisite quantities of flair and fire. And The VIP's bounce energetically enough, but they're still left standing on the same old poppy, rocky ground.

MAX SPLODGE: Bicycle Seat (Deram). A reggae-calypso ode to the joys of cycling, backed by a steel band and sung by the madly chirpy Splodge with his usual air of desperate exhibitionism. Talking of exhibiting yourself, Max's highly personalised trademark is all over this record, including the cover. And if you can't guess what that is, I certainly don't intend to tell you.

RED BEAT: Red Beat/Machines In Motion/More Or Less Cut (Malicious Damage 12" EP). Compelling modern nightmare music from Killing Joke proteges. A distorted dub throb, spacey bass, clever, off-centre chording and the cold, aggressive echoes of alienation set this deep inside the urban disaster area.

THE SHAPES: Blast Off (Good Vibrations).
THE SLIDE: Superman's Shoes (Crash).
THE FILMCAST: What Becomes Of The Broken Hearted (True Friends Music).
NOISE ANNOYS: Tomorrow (Adult Entertainments).
THE LIGGERS/THE MEKON/THE SPURTZ/BATHROOM RENOVATIONS: The Potent Human EP (L'Aventure).
Most of these get marks for effort rather than actual achievement. Nevertheless . . . **The Shapes** go on a snappy pop thrash through the perils of outer space. **The Slide** indulge in jealous fantasies of a comic-strip hero; bright, slight but with a certain sparkle. **The Filmcast** single is a strange and baggy sax and synth cover of a tear-stained standard. **Noise Annoys'** 'Tomorrow' is a slim, uneasy song, very primitive but keeps a clumsy, circling sense of tension. And most of Manchester's 'Potent Human' EP relies on an endearing amateurism that is really seriously dated, with the exception of one dreamily whimsical track by **The Mekon** which is soft, sly, breathy and innocently tongue-in-cheek about the pleasures of playing with boys.

AU PAIRS: Diet/It's Obvious (021 Records). God knows, there's a lot that's wrong with the way this world treats women, but sometimes the best results are achieved by stealth, by sidestepping, by believing in oneself rather than belting every bloke in sight with a rolled-up copy of *Spare Rib*.

Actually, amazingly, The Au Pairs' single works wonderfully, despite lyrics that portray a female so stereotyped she could barely exist outside of advertising copy. But then, that may be their beef.

'Diet's' a kaleidoscope of sliding guitars that collide with the pure sound of smashing crystal. And Lesley Wood's voice is outstanding: taut, sorrowful, searing and with a lethal cutting edge.

By working from inside the issues, rather than just dressing up dogma, The Au Pairs have achieved a rare status in rock. Theirs is a political pop that appeals to the emotions, a really moving music with message. On the other side, 'It's Obvious' is smoother, but still crucial. Definitely a soul single.

THE KORGIS: Wish You A Merry Christmas/Rovers Return (Rialto). A Christmas turkey from The Korgis; coy, wimpish and with three wet-eyed canine namesakes clustered round the Christmas tree on the cover. Obviously they're listening to the record — it's enough to bring tears to anyone's eyes.

THIS WEEK'S SINGLES REVIEWER: LYNN HANNA

BLONDIE RECORD THEIR HITS ON AMPEX TAPE.

When groups like Blondie record their hits, the probability is they will be recording on Ampex professional tape.

In major record producing countries the vast majority of recording studios use Ampex mastering tape to record the music of the stars.

You've heard the results.

Now Ampex produces a full range of consumer cassettes which bring this professionalism into your home.

There's Plus Series, a high output cassette for all types of recording.

20/20 + normal bias, for upgrade portables and music centres.

Grand Master (high and normal bias), the high performers for ultimate hi-fi response.

Win a Californian Dream Holiday for Two

Worth over £1000 in the Ampex "Sound of the Stars" Competition

FREE BLONDIE POSTER for first 1000 entrants

CLOSING DATE 31st December 1980

SEE YOUR AMPEX DEALER FOR DETAILS

Superior Quality Cassette Extra Low Noise/High Output PLUS SERIES 90 AMPEX

NINETY MINUTES AMPEX STUDIO QUALITY CASSETTE 20/20+

Grand Master II™ AMPEX 90 PROFESSIONAL STUDIO QUALITY High Bias 70 μsec eq.

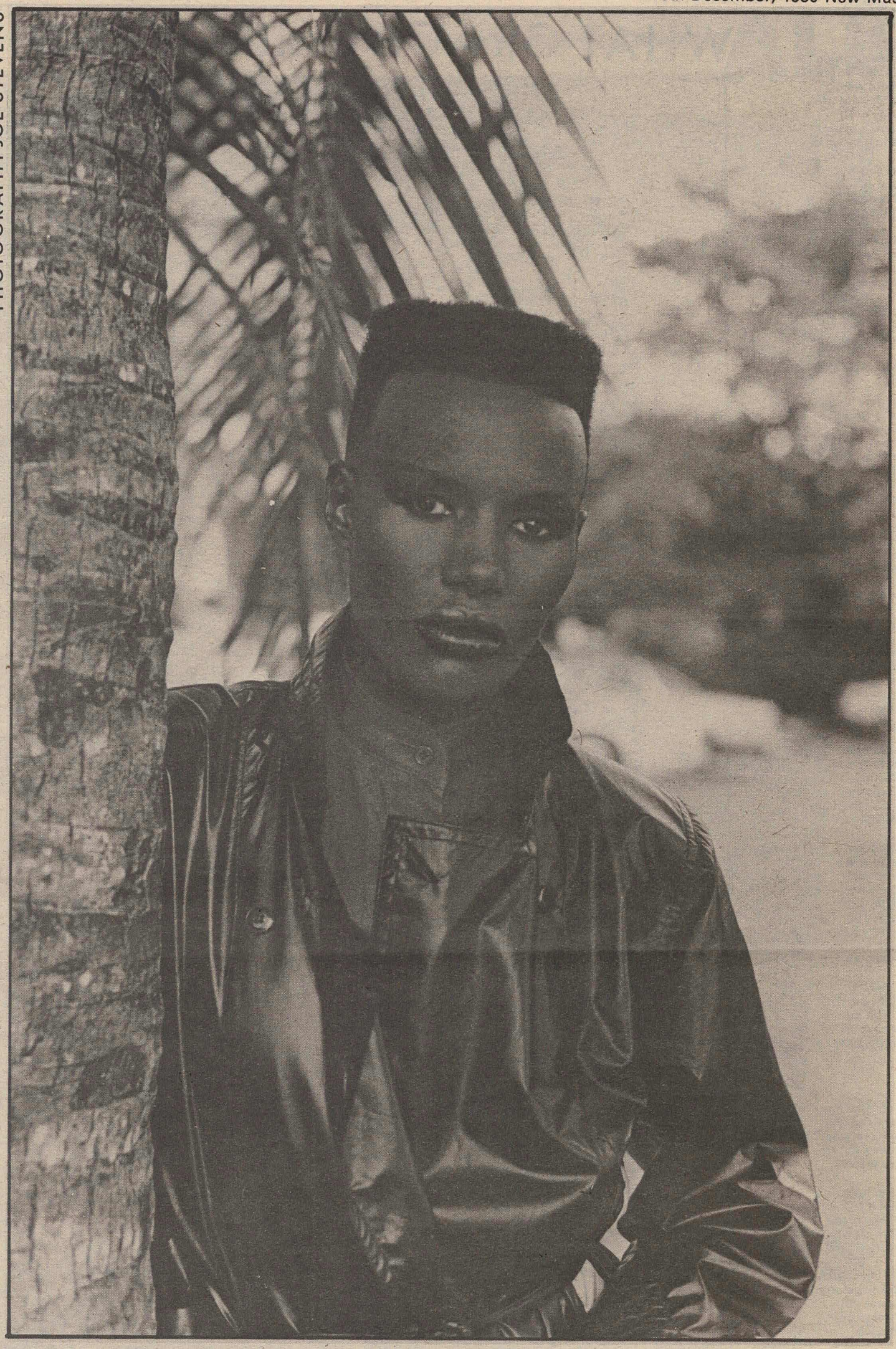
Checkout at TESCO

Available from Tesco record departments and other leading hi-fi and record stores.

AMPEX GREAT BRITAIN LIMITED
ACRE ROAD, READING
Telephone: 0734-85200

THE TAPE OF THE STARS

PHOTOGRAPHY JOE STEVENS



THE STATE OF GRACE

GRACE JONES. Grace Jones is a nice lady who loves Japanese food. But how does the name Grace Jones figure in your code book?

Cod eyed intensity? Showbiz? (Luke)warm leatherette? Disco Elites? Whips and chains? A Certain Chat Show? Two cheek bones? One Hit Single? Avant garde fashion? Theatrical vacuum cleaner? Drag king? A . . .

Certain Style, 1980?

Grace Jones and a well known Manchester Factory act just recorded together a Talking Heads song off 'Remain In Light' named 'Houses In Motion'. Grace chose this song, the first line of which is: *"For a long time I felt without style or grace."*

GRACE JONES was the supreme emblem of a not so mythical jet-set disco lifestyle. This was the mid-'70s, pre-punk. Grace Jones wore flimsy clothes, elaborate clothes, hardly clothes at all. Insignia. Outrage. Peeking breast.

Pre-, but like punk, 'musicianship' wasn't important. Grace Jones became a recording and performing Star without the necessary qualifications. The *idea*: that anyone, in this case a model, a face, could be a singer. All very Warhol, but not quite so po-faced.

Grace Jones was not the cover of *Rolling Stone* or *New Musical Express;* she was cover of *Vogue,* with a side order (she didn't order) of *Time Out's* hi-pseud disco phase. Her appeal was always truly *international.* Unlike groups who — along the way from the hometown to the World Tour — declared in grubby interviews that their music wanted to be international, she always was. Didn't have to try.

Grace Jones mucked about the gender, with gender in performance — like Bowie before he fell to Earth (Eno). Her sexuality wasn't something you could buy, secure; wasn't a reassuring fantasy for any one body of consumers or lovers. A drift in the bizarre.

The gay connection was disco before disco was International Chic. Grace Jones was . . . the dark side of Bette Midler. Leggy, mouthy, thin. A camp preying mantis.

Grace Jones: a glaring Schille caricature of sexual independence, frighteningly stiff and free. Next. The rock world. Prudes!

To ease the passage of this threat into the rock world, writer Nick Cohn tried poetic eulogy (or so I'm told). She could be one of the Diamond Dogs! A female Bowie (inasmuch as they were both into bisexual imagery).

Passing coincidence: one of the first public places Bowie used to try on or try out his 'Bisexuality' was the Russell Harty show. Russell Harty said "Oh, not to worry". Bowie said *"Who's* worried?", talking to the wall behind the closet, as it were.

Cohn poeticized the chameleon for a tame Linda Ronstadt audience, but they weren't really interested in a black night goddess. Rock couldn't handle Myth Jones. Rock *can't* handle myths unless they're sick or watered down or collectable.

Like Bowie, Grace Jones was impatiently trying to bring art, graphics, drama, panto, pretension, pose and poise into The Noise. A bit of what the French call a *bricoleur*: stealing from what's available, anywhere and everywhere — what's lying around fallow in other fields. Help from her husband Jean Paul Goude — artist, graphic designer, photographer, bit of a conceptualist.

Grace is all image — but no *one* image, thereby depriving the window shopper of the perfection of the merchandise. It takes a while

CONTINUES OVER

Ian Penman peers into the private life and Japanese dinner of Grace Jones

FROM PREVIOUS PAGE

WHAT GRACE SAID OVER DINNER

to coalesce. Till this year, in fact.

Grace Jones brought out an album named 'Warm Leatherette' — that's right, the Normal song, same single as 'TV OD'. There were other covers — Chrissie Hynde's 'Private Life', Ferry's 'Love Is The Drug', 'Smokey's 'The Hunter Gets Captured By The Game', Tom Petty's 'Breakdown' and lesser knowns. Grace co-wrote one other.

'Private Life' was obviously the single, and it came out backed by a rendering of Joy Division's 'She's Lost Control'. My most worn-out 12" of the year! The nights I've spent with that.

She finally succeeded in getting the balance right; a great emphasis upon musical sympathy — Dunbar and Shakespeare didn't fail. A far more sensual whole, insolent but intense. *Accessible* distortions. Gone are the old tarty, brash, emaciated moods — flayed muzak. The absorbing interest in sexual patterns remains — but it is now expressed in a more muted fashion.

'She's Lost Control', though is a real flare, the emphases lovingly exposed.

TRADITIONALLY admired singers fly their fine voices — a soaring soulful sound. Grace Jones' singing is the sound of something else, not intimate, a dizzy sound, the sound of involvement dissenting. Breakdown; aftermath. Acting: theatrics. She is all image, and the voice is part of the image — it is instrumental, you might say. Part of the message: lacking accent, blemish, nationality or partiality. It is mostly insidious.

We strain our ears, listening for the sound of commitment, and dare we hope, for the sound of something else, the intimate sound of the *real* person 'behind' the singer, confessing.

Habitual notions, or How the critic doesn't perceive the style for the hair.

"Facts don't stain the furniture" — David Byrne.

'Some of 'my' people always just about miss it. Critics — they're like metal detectors.

Hear a song and interpret it through the singer. This doesn't work with those singers who use their voice as *just another instrument*. But we need messages, stories, secrets, facts.

Fact: on the one hand, the Grace Jones image — on the other, a very nice lady with a one year old baby boy and an infectious laugh. I do not propose to interpret one with the other — only to present both. Especially in the light of the Russell Harty *debacle*. She lost control, there. Only human.

The songs she sang were fine, but the 'interview' with slimy, dumpy Harty was a disaster. Didn't know whether to hoot or forget. There was a barrier — there were barriers — between the host and the guest.

Did you see it? Grace Jones got fed up with frumps. She slapped Harty around for turning his back to her — the force of which she later demonstrated on me for Joe Stevens' benefit. *Ouch!*

What she was really planning, she confessed, was to get Harty to move his chair back a little way, go on, just a little bit more, then you won't need to turn your back on anyone — and he would have tumbled over a small ledge on the studio floor.

That would have been funny!

GRACE JONES.

Grace Jones bubbles over. She has the flu, some kind of virus mixed with severe jetlag. Her voice croaks and crackles when she laughs — which she does a lot. No mask. Chat chat chat. Grace Jones wears a woolly hat.

Joe Stevens and I meet her in her favourite restaurant, a Japanese one named the Chinya. It is reached through the seedy lobby of the Woodward Hotel, on 210 West 55th St, which is just around the corner from where Grace lives.

Joe and I pore over drinks and menu. I'm so nervous it takes me three attempts to get my chopsticks together. A little Japanese guy wanders merrily about the small restaurant with a massive fishing rod over his left shoulder. This helps us relax.

I sit fully prepared for manoeuvres. Will she use that clipped, uncomprehending voice on me? Lash out? Even I get deceived by 'facts' and 'myths'! If she ever comes now, now . . .

Without her plush leather and dark sunglasses — she's so nice! Not at all 'angular' like you'd expect. Almost boyish, and a big buoyant grin. An adaptable facial structure. Nothing is pointed or painted. There are scratchy remnants of red nail polish. She shatters the tense air of expectation. Her voice is loud, friendly and vaguely familiar — London West Indian. She loves to laugh.

When did you leave London?

"Two days ago? One day? I only flew out cos I wasn't feeling good. I'd been filming for like three days, for Granada television, before that I had the Russell Harty thing and before that I'd just flown from Acapulco — I was up three nights catching flights, and before that I was on tour for two months straight. So I just s-p-l-i-t. . ."

So what you said on Russell Harty about being up for three nights was true?

"Yeah I was!" Voice crackles. "More than that!" Hearty laugh! "Probably a week! I probably had about seven hours sleep in a week."

What sort of person did you really find Russell to be?

"I don't even remember him. I don't have any recollection."

Laughter.

Did anyone play any of the show back to you afterwards?

"Had *Island* not packed a whole bunch of work for me I would have stayed and been able to see it. But when I saw what was gonna happen if I stayed I just got out. Figured I could see it later."

Did Russell talk to you afterwards?

"No, he split right away I think. I went back to my dressing room. By the time I got dressed and got my stuff out and went to — what do you call it? — his *hospitality* room or something, he was gone. Everybody else was too. . ."

The waitress arrives.

"Yeah yeah yeah . . . I'll have some . . . I'll order some soup." Untranscribable (soup) name. "Would you like some soup? It's a really nice soup with mushrooms and . . ."

Grace turns around to place her order and the waitress has gone.

"Well! I like the way she comes and then disappears! She says what would you like, you go to order and she's gone . . ."

She giggles

"You like this place?"

Joe says, "Yeah. I been here before." And the two New Yorkers get on with it. The waitress comes back and Grace orders three untranscribable dishes. Joe and I stick to economy class.

"I'm gonna get really hot; I'm gonna start sweating in a minute.

"I'll take this off," she says, and removes some kind of sweater.

HOW LONG have you lived in New York? I ask.

"Altogether about seven years, on and off. Two years there one year here, four years . . . I've been living here four years now."

You were born in Jamaica weren't you?

"Mmmm, Spanishtown. My folks moved (to New York). They lived up state. Ever hear of Syracuse? Syracuse University? It's a big university. You ever hear of Jim Brown? He played for Syracuse."

And you attended?

"Two years, studying drama, theatre."

Did you ever work professionally?

"About one year, on and off. I started, three months in Philadelphia and then after that I started modelling and then I did a couple of films, but . . . professional films but shitty parts."

What were they? Or would you rather not drag it back out?

"Oh no! I don't care! They're shown once in a while on television. They were basically parts for men. I played a heroin carrier in one movie. I carry a gun under my wig and all this stuff. These guys follow, they rip my shirt off, my wig, and I've got the gun. They throw me around, they say the Big Guy's gonna get me! Stupid things like that!

"Also I play a singing detective — I get a lot of offers to play singing detectives lately!" Laughter . . .

Singing detectives?

Grace coughs and chokes on her increasing laughter.

"Singing detectives. Very Italian!"

Did you catch your virus in New York? I ask with concern.

"I didn't get this one in New York . . . in Liverpool or someplace." Blows nose fiercely.

What did you think of the North?

"I loved Liverpool actually. It reminded me of Venice . . . where everybody seems to have left. I didn't see that many people in the streets, 'cept for right in the middle of town. There was a huge dock and it doesn't exist anymore — it's just a huge space where the water used to be and it's just 20 feet of mud. It's all green and it looks like a map . . . these huge columns, and all the windows are busted glass. Very ghostly looking — I'm sure it must be haunted. I was there, walking on like . . . two tons of *birdshit* when we were first shooting in the morning."

Cracks up with laughter at this recollection.

"Fucked up the rest of my day — never saw so much birdshit in my life!"

Liverpool, she feels, has a "lot more character" than Manchester.

". . . Just funny people walking down the street, like you'd see in the East Village, like, waiting for the Fillmore to open up again."

I don't crack the obvious jokes, at the expense of Liverpool bands.

"*This* is the first time I've been out of *my* house since I got back. I've just been sleeping sleeping sleeping . . ."

How's your baby, Joe asks.

"Sick! On top of it all I come back and he's sick too. I think he was fine when we left Mexico. I went straight to London from Acapulco with about four stops in between and he and nanny came back, and are both sick. She probably gave it to him. He's alright — he still manages to laugh. He's got a runny nose — euggh! — but he doesn't know how to blow so he just sits there . . ."

We all imagine. What's his name?

"Paulo or Apollo or Paul. I don't know. Any one of the three you like. We still haven't decided — so we'll let him decide."

The soups arrive and my first tape ends.

Our spoons scoop up the soup and chopsticks explore thicker sections of the steaming broth underneath. They serve Grace some saki. Let's all relax.

Jean Paul said you spoke Japanese . . .

"A bit. Enough to get around. I don't speak it fluently at all. Just enough for the emergencies and to be polite. I speak French fluently. Italian I speak also, pretty fluently. That I learnt in about three or four months."

What's the French song ('Pars' by one J Higelin) on the last album about?

"Oh, it's *stu*-pid! It's very very French. One of those things about romance . . . one party wants to go, and you're saying, It's alright, go, I'll love you anyway, come back when you feel like it, I'll be here, I'll be here. But it's like saying LEAVE LEAVE, GO!"

WE WIND our way back to the movies, which she still definitely wants to do. I ask if she gets offered parts other than singing detectives . . .

"Well, I get offered parts to be more or less myself. There's one that I was just offered . . . The star of the film is this little girl — she sees me and says she would like to be like me. I was basically playing myself, but . . . um. There was something with Alan Carr, a remake of *Nellie* (?) — remember that film?"

Er . . .

"About the three puppeteers that were touring — with the French star . . . Leslie Caron, and Zsa Zsa Gabor. I would play the Zsa Zsa Gabor part."

You fancy doing that?

"No. Unless it was totally redone so that it would resemble nothing of the original. A totally new concept. But he's been talking about that for the past couple of years. Instead, he did the Village People film *(Can't Stop The Music)* which was a big bomb in my opinion. Anything he would have done would have been better than that."

You didn't get an offer to play in that, did you?

Grace turns her nose right up.

"Oh *God* . . . Yes! I did as a matter of fact. And thank *God* I didn't do it. *Female* intuition!"

That Valerie Perrine hasn't got.

Also, says Joe, you must have known something was up when they chose the director — that woman who sells towels on New York television — Nancy Walker? (Better known as *Rhoda*'s Mum)

"Oh God, that was terrible, disgusting."

Appropriately enough at this point, I discover to my horror two large pink shrimps floating in my soup. What *is* this dish Stevens has advised me to eat? It's got *shrimps!* You know I don't like shrimps!

"You don't eat shrimps?" Grace asks in somewhat maternal tones.

I don't like *seafood.*

"You don't like *seafood?* Oh wow! How can you not like seafood? Do you swim?"

Yeah. From a very early age.

"And you *don't like seafood?*"

How — I screw up my face — do the two go together?

"I dunno!" Laughs. "I mean, the sea smells like seafood. You don't like the smell? The taste?"

I hate it all. It makes me sick. You love seafood, presumably.

"Yeah. My favourite. I like steak tartare though, too."

Grace has started on her second dish.

Did you ever, enquires Joe, go to the Sushi bars in Tokyo — where the guy gets really dramatic and starts beating the hell out of the live fish?

"Uuugh. No, I never saw that. I went fishing once and I hated it. It was so brutal."

We tell her to be on the lookout for the little fisherman.

Grace points to her present dish.

"This is sea bass, in a special sauce. Would you like to taste it? The sauce is *hot.*"

My scavanger friend does.

What's the red stuff, I indelicately ask, pointing to the third Jones dish.

"That's tuna. But really, it doesn't smell or . . . I mean, I hate the smell of fish — the fish-shop smell we all know. This stuff never smells like that, or taste at all like that."

I screw up my nose in disbelief.

"It doesn't, really!"

The singer's teeth bite into the tuna and gain access to the red flesh underneath.

So naturally, I think of the way the singer savaged that cold blooded tune 'Warm Leatherette' — the title track of the last LP and always a Grace Jones song if you thought about it. A new, uncomfortable sort of 'sexiness'.

You ever meet Daniel Miller, who wrote it? I ask. No, she hasn't.

"Do you know if he's written anything else lately?"

(ARE YOU READING THIS, DANIEL?)

No, nothing like that. He's been producing a lot of people. Maybe you should get him to write you a song!

"Yeah. Would be a great idea."

He needs to come out of his shell (pardon the continuation of a metaphor) a bit. HE DOESN'T DO NEARLY ENOUGH.

"He'd rather stay underground? Doesn't want to become famous?"

Yeah, he is a bit of a Phil Spector. (I know I'll regret saying that.)

"I don't particularly care for that one," says Grace.

I wonder for a second — is she talking about DAF or Robert Rental or Fad Gadget? Maybe even Daniel's other brainchcild, Silicon Teens? No, she's now definitely poking at one of her tuna segments . . .

"It's got dark patches. I'm going to go and ask them about it." She laughs and goes to the counter.

New tuna. What was wrong with it, Grace?

"Oh, don't know, it just had a little dark spot on it. Made it look like it wasn't fresh."

The waitress comes with yet another dish for our hostess.

"Would you like to taste *this?* It's really lovely — clams with cucumber . . ."

I decline.

This is a really culinary interview, I observe, wiping my mouth.

"You'll probably hear me crunching all the way through it! Oh well . . . I have some real homemade chicken at home that I'll have later — with rice and vegetables."

I screw my face up again at Grace Jones: how do you keep so trim?

"I think every time I tour I lose about 10 pounds. It takes me the rest of the year to make it back up. I find myself being very hard to be pleased, eating in places like England . . . Uurrgh! I ended up throwing the meat across the table — it just went rolling round like a turtle. It was horrible! All the meat is so overcooked. I couldn't get anything rare. I had a shish kebab on the last day — it was like *a rock!* I did have some nice liver. You probably don't like liver if you don't like fish, right?"

Liver *or* kidneys — uurgh!

"I *love* liver and kidneys.!"

"All I ask for is liver or kidneys. *'Got any kidneys?'* " she asks in mock Cockney tones and cracks up.

"I eat very slowly. Like a bird. That's probably why I don't gain any weight."

Grace hails the waitress. "One more saki please. Want something to drink?" (More manners than Robert Palmer, *anyway,* I think.)

Bloody Mary again, please.

"Gonna turn into one big Bloody Mary!"

I suppose *you* don't like Bloody Marys?

"I *love* Bloody Marys!"

That's something else you can't get very often in London — a decent Bloody Mary, I moan. Is there anything good over there, do you think?

"I think the men are quite good looking over there. Good looking people, what else?"

Where do you get your clothes?

"Usually from Japan . . . and Paris. I like samples. I get a lot of sample clothing. Samples are clothes that they use to show but they won't sell them to stores 'cos people won't buy it . . ." Laughter.

I'd always figured that about fashion show fashions. Especially with the British climate: I mean — weather *and* culture. Do they charge you for this stuff?

"Most of the time, no, 'cos it's designers I've worked with before. And designers I've never worked with before . . . I never buy their clothes!" She collapses with laughter.

That sounds like a good system.

JEAN PAUL said you were toning things down on stage . . .

"I wouldn't call it *toning it down,* not in my opinion. The whole thing about using black and white is it's very much more dramatic. More dramatic, less . . . sensational. More depth, quite strong, threatening.

"They had A Certain Ratio on this show last week. It was very interesting. Like the way they dress . . ."

You mean the army surplus shorts and everything?

"They weren't wearing that, they were all in their individual stuff. Real cute, though."

One of them's got a haircut like your's.

"Yeah, almost. The texture's different. I wonder who cuts their hair. I should go to their barber when I'm there."

Who cuts your hair?

"Jean Paul does sometimes, but only when I have the patience — because he cuts it hair by hair. I could be sitting there for five hours. I do it sometimes — I do it the exact opposite from what he does. I take the scissors and I just go chop! chop! chop! in about five minutes and it's cut. There are holes and things, and then either Jean Paul touches it up or he paints it in.

"I used to have lots of wigs, about 35 — every colour, every length. I got sick of going to the hairdresser."

Now *that*'s a sentence I like.

THE CONVERSATION diversifies its interests. Just another meal out! How long would it have gone on if Grace didn't have to relieve her husband of babysitting duty? (I bet this is really annoying some of you — if you've got this far — isn't it?)

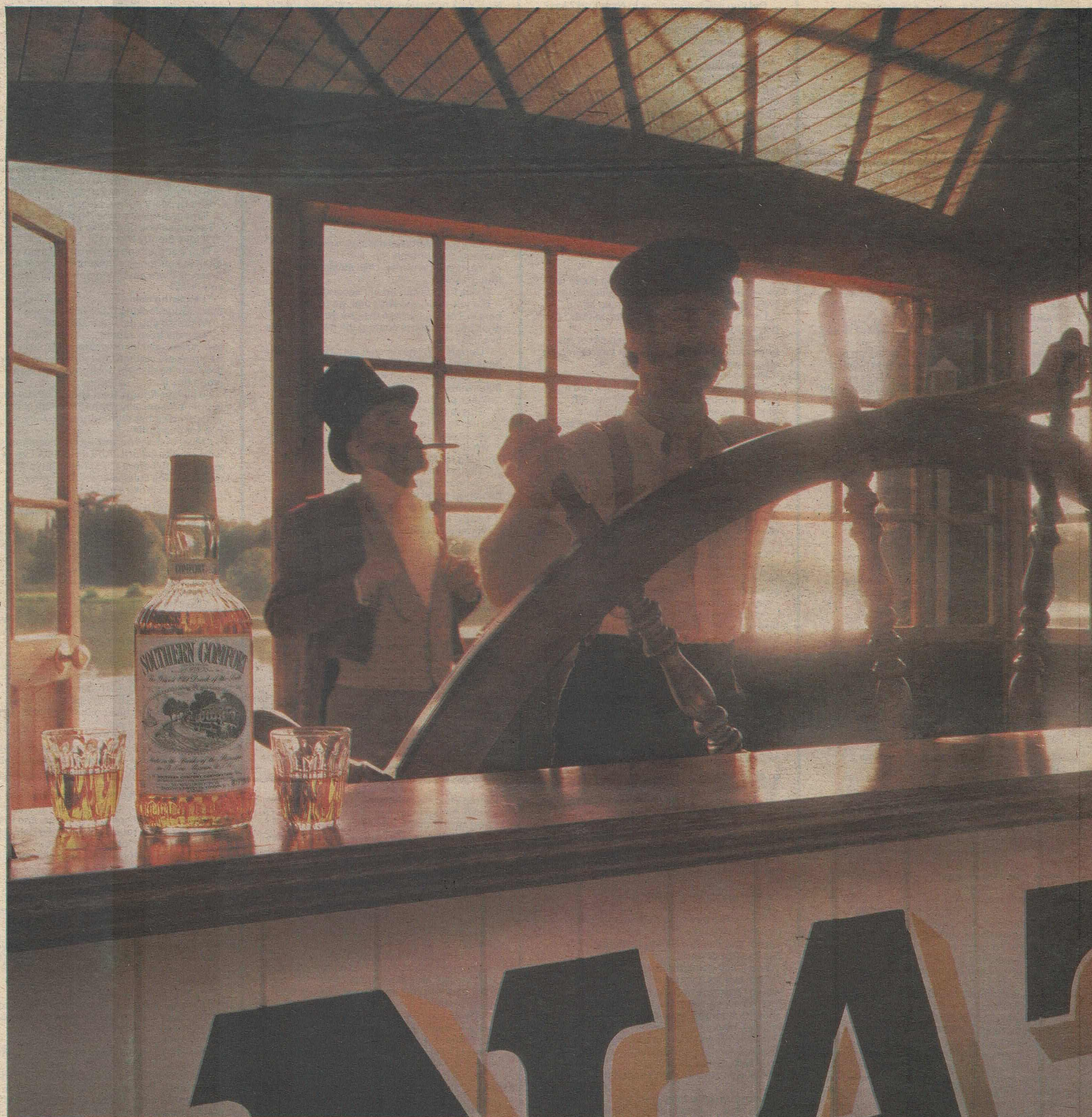
Grace wrapped up in lush leather, tied a long sausage "whip" type thing ("Russell Harty kept trying to grab hold of it during rehearsals!") around her waist and slipped on some kooky square shades. She looked so different! All of a sudden . . . tara, tara . . . the *other* Grace Jones. I felt scruffy again.

We walked her back to the apartment block. Didn't we want to come up for a minute?

The *m*other Grace Jones. (A)Paul(o) padded about under the baby grand piano and the coffee table, came to rest at our knees and stared me out something rotten. I felt indicted, but apparently it signified instant affection.

And then we were gone.

And now Grace Jones is in Nassau, recording a new LP.



When steamboats raced, they stopped o
Coal, wood and Southern Comfort.

If there was one event that could capture the imagination of the whole of the Mississippi it was a race between two great riverboats.

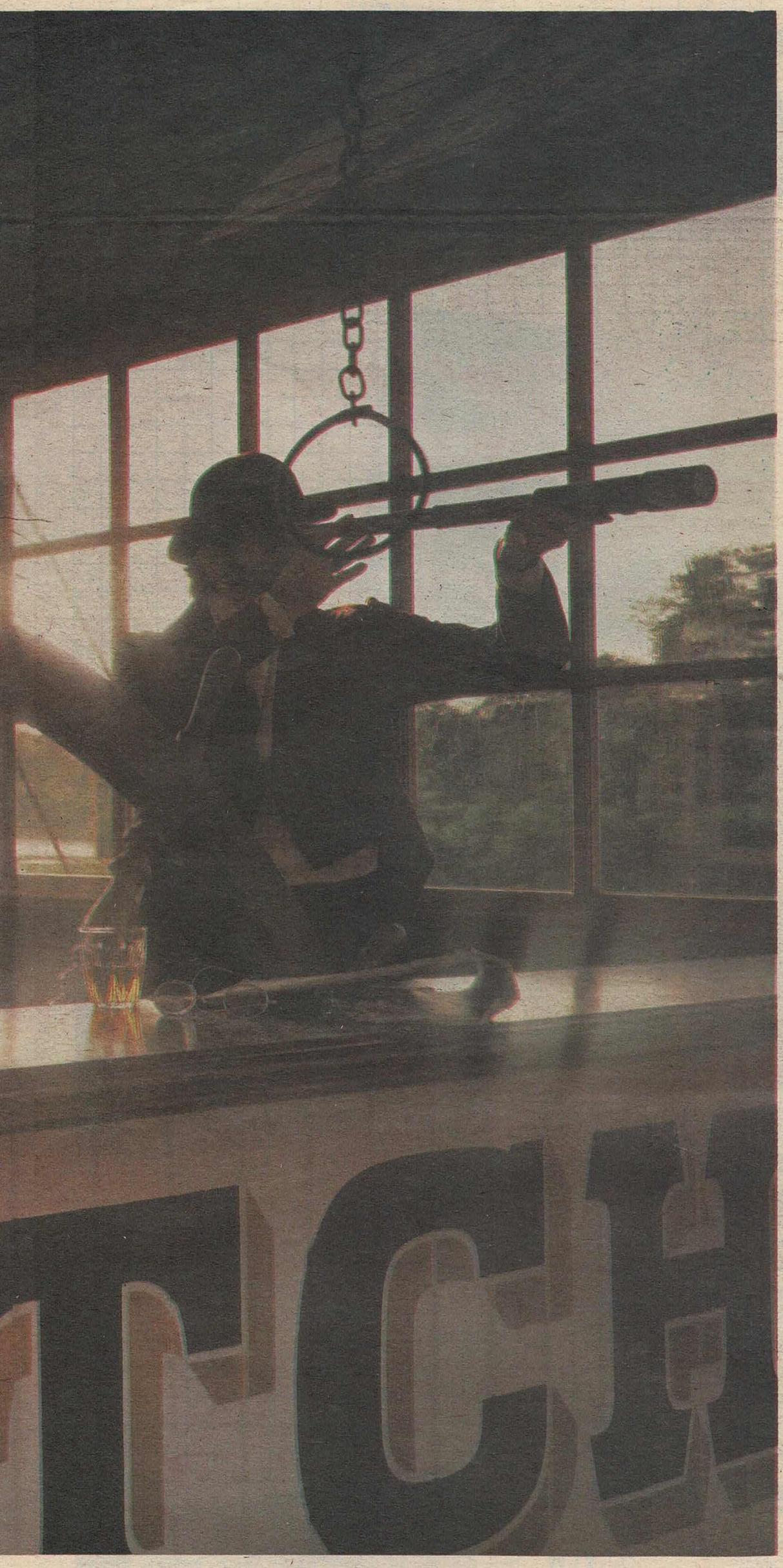
In 1870 such a race was organised between the Robert E. Lee and the Natchez.

It was to start at New Orleans and finish over 1,200 miles upstream at St. Louis.

As the day of the race approached, each steamer would be stripped of all excessive and unnecessary weight.

It's even rumoured that on one trip a captain shaved his head and made his crew part their hair down the middle to reduce wind resistance.

Both steamboats would then be carefully loaded with just the right amount of fuel and



nly to take on vital fuel.

refreshment. Just enough to ensure as few stops as possible during the race.

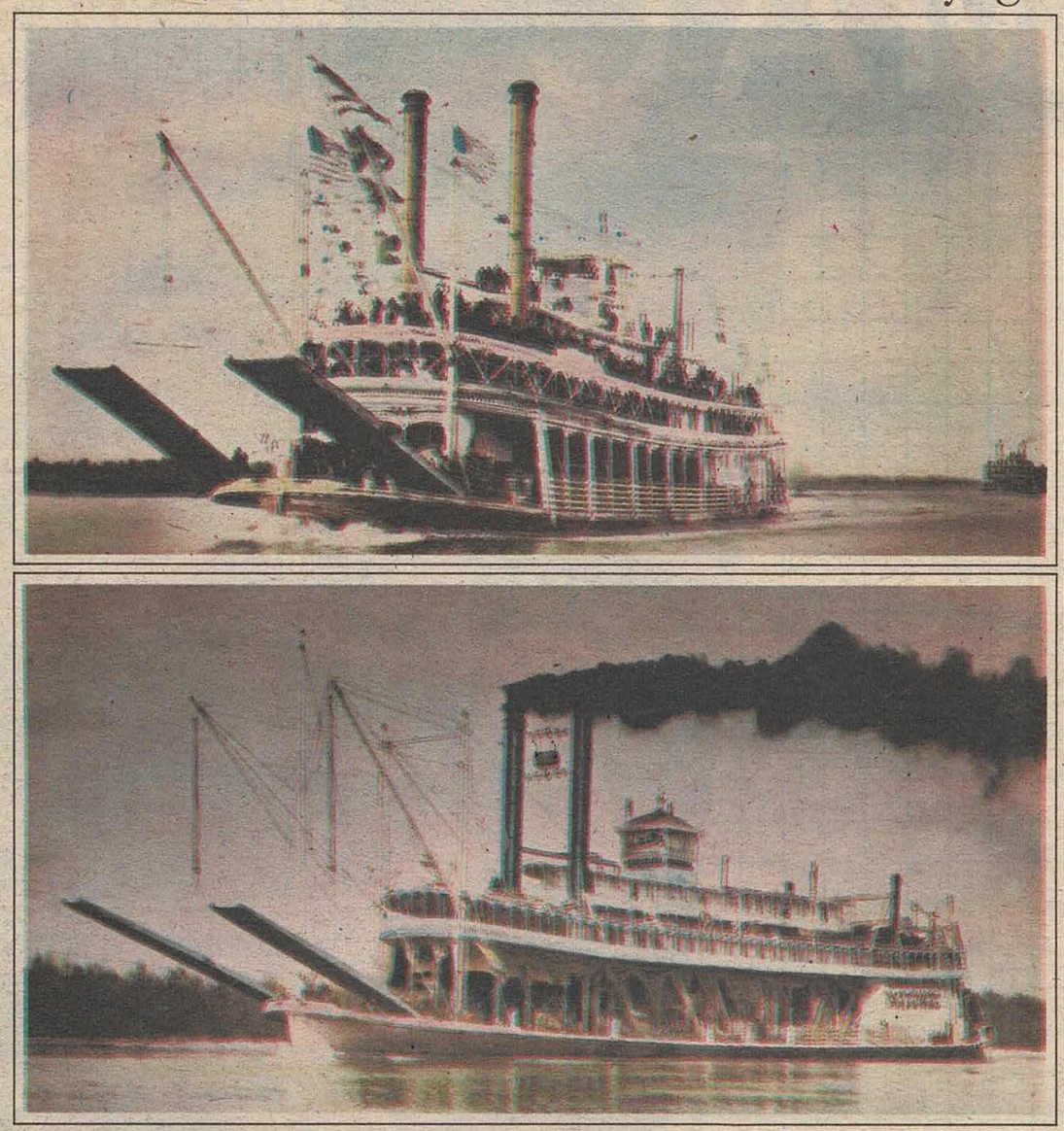
The refreshment could well have been a bottle of Southern Comfort.

Because it was for just such an occasion as this that a citizen of New Orleans had invented Southern Comfort.

He created a recipe which ran to more than 100 pages. Southern Comfort was the essence of smoothness.

It had a rich amber glow and a flavour of quite indescribable subtlety.

Having made all necessary preparations, the two steamboats embarked on their voyage.



During the long hours of concentration, a careful pilot could gain a valuable lead over his competitor.

And even if it was only a matter of a few dozen yards it was reason enough to be refreshed by a glass of Southern Comfort blended with ice and soda.

On the 4th July, the Robert E. Lee arrived at St. Louis in a record-breaking 3 days 18 hours and 14 minutes. The Natchez arrived 6 hours and 36 minutes later.

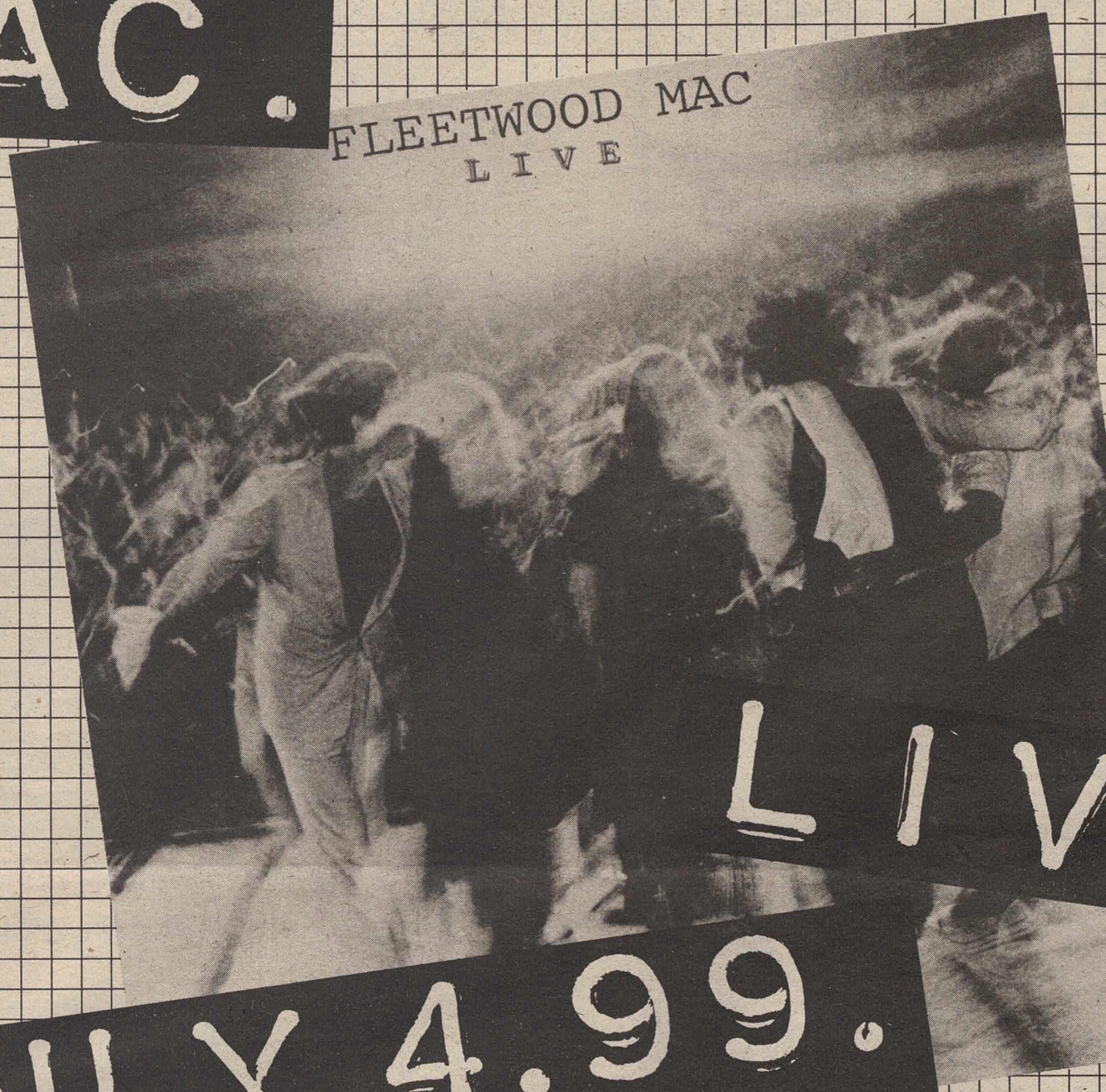
Could the Natchez have run out of bottles of that invaluable golden liquid?

Or could they possibly have taken on board one too many?

SOUTHERN COMFORT CORPORATION

1220 North Price Road, St. Louis, Missouri.

FLEETWOOD MAC.



LIVE.

ONLY 4.99.

DOUBLE ALBUM OR TAPE.

AT THE HMV SHOP EVERY WEEK.

TOP ALBUMS AND TAPES FROM £2.99

TOP SINGLES ONLY 99p

HMV Christmas Specials

	Album or Cassette		Album or Cassette
Abba Super Trouper	Only **£4.49**	**John Lennon** Double Fantasy	Only **£3.99**
Jam Sound Affects	Only **£3.99**	**Motorhead** Ace of Spades	Only **£3.99**
Barbra Streisand Guilty	Only **£4.29**	**Steely Dan** Gaucho	Only **£3.99**
Blondie Autoamerican	Only **£3.99**	**Kate Bush** Never Forever	Only **£4.29**
Dr. Hook Dr. Hook's Greatest Hits	Only **£4.99**	**Eagles** Live	Only **£4.99**
Rod Stewart Foolish Behaviour	Only **£3.99**	**Whitesnake** Live in the Heart of the City	Only **£4.99**
Police Zenyatta Mondatta	Only **£3.99**	**Saxon** Strong Arm	Only **£3.99**
Adam & the Ants Kings of the Wild Frontier	Only **£3.99**	**Toyah** Toyah! Toyah! Toyah!	Only **£3.49**
Neil Diamond Jazz Singer	Only **£4.49**	**Mike Oldfield** QE 2	Only **£3.99**
Madness Absolutely	Only **£3.49***	**Ian Dury & the Blockheads** Laughter	Only **£3.99**
Stevie Wonder Hotter than July	Only **£4.29**	**Specials** More Specials	Only **£3.99**

*tape £2.99

Plus Many Many More

the HMV shop

Subject to availability.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. **BIRMINGHAM:** NEW ST. TEL: 643 7029. **BRADFORD:** CHEAPSIDE TEL: 28882. **BRIGHTON:** CHURCHILL SQUARE TEL: 29060. **BRISTOL:** BROADMEAD TEL: 297467. **COVENTRY:** HERTFORD ST. TEL: 21001. **DERBY:** ST. PETERS ST. TEL: 364700. **EDINBURGH:** ST. JAMES CENTRE TEL: 556 1236. **ENFIELD:** CHURCH ST. TEL: 363 0184. **EXETER:** GUILDHALL SHOPPING CENTRE TEL: 35804. **GLASGOW:** UNION ST. TEL: 221 1850. **GLOUCESTER:** KINGS WALK TEL: 32231. **GRAVESEND:** QUEENS ST. TEL: 62226. **HOLLOWAY:** HOLLOWAY RD. TEL: 607 1822. **HULL:** WHITEFRIARGATE TEL: 226160. **LEEDS:** TRINITY ST. TEL: 35598. **LEICESTER:** KEMBLE SQUARE TEL: 537232. **LEWISHAM:** RIVERDALE TEL: 852 3449. **LIVERPOOL:** LORD ST. TEL: 708 8855. **LUTON:** ARNDALE CENTRE TEL: 35290. **MANCHESTER:** MARKET ST. TEL: 834 9920. **NEWCASTLE:** NORTHUMBERLAND ST. TEL: 27470. **NORWICH:** HAYMARKET TEL: 25490. **NOTTINGHAM:** BROADMARSH CENTRE TEL: 52841. **NOTTING HILL GATE:** NOTTING HILL GATE TEL: 229 1476. **PLYMOUTH:** NEW GEORGE ST. TEL: 20067. **PORTSMOUTH:** COMMERCIAL RD. TEL: 29678. **SOUTHAMPTON:** BARGATE TEL: 32654. **STRATFORD:** BROADWAY TEL: 555 0312. **STOCKTON:** HIGH ST. TEL: 66174. **SUNDERLAND:** HIGH STREET WEST TEL: 41267. **SUTTON:** HIGH ST. TEL: 6420084. **SWANSEA:** THE QUADRANT CENTRE TEL: 462094. **WOLVERHAMPTON:** THE GALLERY, MANDER SQUARE TEL: 29978.

ALBUMS-

THE CLASH
Sandinista! *(CBS)*

Complete chaos

Pic: David Corio.

Joe Strummer demonstrates the best way to hear the new Clash album — through headphones worn around the neck.

"This record is strong testimony that The Clash have lost their bearings and find themselves in a cul de sac."

OK, OK, they're a jolly prolific bunch always about to give their audience more than their money's worth, but — Christ, let's not mince words here — 'Sandinista', six sides of vinyl well-packed with 36 tracks, is a ridiculously self-indulgent communique from International Clash City headquarters. There's a preponderance of The Clash gesticulating madly in every idiomatic direction conceivable, but precious little 'statement' making of any substance. This record is strong testimony that The Clash have — temporarily at least — lost a grip on their bearings and find themselves parked in a cul-de-sac.

They seem disorientated and not a little uneasy about their feeling that their previous body of work is musically restricting, not to mention being well out of sync with certain somewhat spurious 'new music' peers, be they Public Image's anti-rock'n'roll leering cacophany or James Chance's bent for collating disco pulse-beats into vehicles for watered-down 'cool jazz' brouhahas.

That's 'Sandinista''s principal blight; on the 36 tracks, The Clash are constantly attempting to grapple with differing musical idioms: the 'disco' pulse beat — usually a surly repetitious bass figure punctuated by an ethnic piano chord — is featured twice on Side One alone ('The Magnificent Seven' and 'Ivan Vs. G.I. Joe'); 'jazz', decked out in its most superficial gladrags, is first introduced via the scat-voiced tomfoolery that mars a Clash-up of Mose Allison's stoic diddley-bobbing 'Look Here' early on Side Two and sticks around for much of the record's playing time.

Then there's the gospel work-out ('The Sound Of The Sinners'), the Bo Diddley bim-bam-boom effort, (the Profumo song — 'Leader'), the rockabilly work-out, calypsoes, South American marimba-scrapings ('Washington Bullets') with 'yobiba'-style shoops and hollers ... oh, and I almost forgot the instrumental 'Mensforth Hill' which is strictly 'Revolution No. 9' revisited, not to mention the hearts of oak 'brass-band' splashes that make Messrs. Jones and Strummer's dual vocalising on 'Something About England' so preposterous and precious that it sounds just like a Jethro Tull track. There's also lots of 'psychedelic' sound-effects which make large parts of Side Five, in particular, sound like The Grateful Dead's 'Anthem Of The Sun' (I kid you not), and an attempt at a Confederate Army waltz tune ('Rebel Waltz') that Joe Strummer should've dropped like a hot brick having taken a brusque sobering earful of The Band before he dived in. Oh, and there are seven 'dub' cuts (most on Side Six) plus an equivalent number of reggae-style toasters or else glib diatribes against Babylon's myriad inequalities and general shortcomings.

What there isn't, is much actual music of consequence — certainly not anything like the frenzied flailings of the first album, the sharp, terse stab of 'Give 'Em Enough Rope's better work or the toughness and sense of The Clash's instinctual rocker fervour that one could denote maturing into a lethal musical cocktail on nearly half of 'London Calling's four sides. With 'Sandinista', The Clash spurn this ferocity — the fullness of sound, the essential jolt of acceleration — which was their strongest musical suit. The idea appears to be — don't look back boys, sit down and soak up a load of influences and with the considerable aid of those outside players like Micky Gallagher and Tymon Dogg, plus Davey Payne, Norman Watt-Roy, Voidoid Ivan Julien and Lew Lewis, become *professionals.*

Unfortunately, this move must have become so obsessive in its implementation, certain key factors were disregarded. Subject matter for songs seems so scarce, Strummer and Jones appear so desperate to provide their followers with a relevant overview, we end up with another set of neatly glib black and white snapshots of "the good fight" be it in Nicaragua or in a pub down Shepherd's Bush Junction (after all, when you've seen one ghetto you've seen 'em all, eh lads?), plus more ill-focussed finger-pointing at the Amerikan disease (file under Babylon).

Secondly, the fact that the group even consider releasing six sides of music — albeit very modestly priced — indicates that some absurdly sychophantic reviews from across the Atlantic have very probably blinkered them to their own strengths and shortcomings. No reviewer ever denotes problems when addressing this group — like the fact that vocally The Clash are incredibly limited. Strummer and Jones — and the latter sings a lot more on this new opus — both possess very limited vocal range, bad pitching and — in Jones' case — a severe inability to *project.* Meanwhile Strummer's singing on much of this new stuff is simply *duff,* because his fractured range is only truly effective when it's up front in the mix and allied to angry passions. When he's attempting to widen his powers of vocal interpretation, things sound perplexingly awry — until, that is, one notes that the sound that they've gone for is not only too grandly embellished by (particularly) Micky Gallagher's keyboard work but also riddled side after side with a wafer-thin, soft-focus mixing down of instruments that divides everything off instead of building up textures.

This mix problem is such a crippling flaw that song after song fails because its clout is dismembered. 'The Sound Of Sinners', The Clash gospel pastiche, is ruined by a make-shift choir bogged down in a sludgy mix that makes the whole effort sound like an amateur dramatic society in Wapping performing the Sammy Davis Jnr. scene from 'Sweet Charity'. More obviously spoilt by this clumsy placing of instruments is Eddy Grant's 'Police On My Back' which comes close to being an ideal vehicle for The Clash's instinctual attack only to have the main ingredients mixed so arbitrarily that the song's key sentiment of 'urgency' is completely overlooked.

The effect is *tepid* — The Clash seems too scared to actually muster up a convincing performance. The latter claim would seem to be proven by 'Washington Bullets', which inspired the 'Sandinista' title. Here the listener is told of a struggling Nicaraguan splinter-group that liberated the country from a wretchedly fascistic regime. Strummer seems preoccupied with solemnly naming hero after hero — his vocal is tame, to say the least. But then again he has to contend with a musical backdrop that flip-flops so mildly along with its blurry "white-boys get ethnic" South American cliches, (you play the vibes, I'll muck about on the marimba!) it sounds like a backdrop for some Pontin's Holiday advert. When the shouts of "Yariba" start ushering it out in true 'Don't Stop The Carnival' fashion, one frankly doesn't give a damn about the plight of these people. More to the point, one wonders if Strummer really does either.

On 'Sandinista' The Clash seem to be feeling more demoralised than anything else a condition that's totally over-run the British Isles. None of the songs here, however, attempt to address that crucial malaise. Instead, Strummer dreams of good ole' Confederate Army boys, eulogizes the mavericks and supposed men of honour, the freedom fighters who take up arms in order to vanquish a highly palpable sense of evil. This adherence to courageous, plebian hero vs. the typically Babylon villain is just blinkered romanticism, a kind of escapism for those of us Britishers still sucker enough to believe in easy options cooked up there in fantasy-land.

It should be noted emphatically, though, that on the few cuts where *something* is delivered, The Clash remind one again that even when weighed under by empty gestures, there is a shambolic but still very real sense of something special hiding amid the debris. On 'Junco Partner' Strummer demonstrates his ever-increasing talents at tackling the roots reggae tradition vocally, whilst 'Broadway' may well be his most professionally adept vocal performance to date. Micky Gallagher plays beautifully understated jazz flourishes, Mick Jones' guitar sounds unnervingly like Jerry Garcia's at odd times but Strummer is out to get his story across, building up and up, until even in the foggy mix the wretched distance that seems to exist everywhere else on this multi-album is bridged. He also delivers a strong scat-down on 'Junkie Slip' whilst 'Kingston Advice' and even the single 'Call Up' stand up due to the mix-down working in his favour for a change.

Mick Jones, whose 'Lost in the Supermarket' and 'Train in Vain' were vital 'London Calling' songs, really flakes up on the ghostly 'Something About England' whilst suffice to say that his duet with Ellen Foley on 'Hitsville U.K.' doesn't enhance a dull chant and is naively square-headed in its view of Britain's independent labels scene. Only on the haunting 'Street Parade' and the opening chords of 'Somebody Got Murdered' does he truly impress: otherwise his guitar work veers between the exciting and the very leaden.

One senses that Jones is a dominant voice in The Clash seeing these 'new directions' as a viable escape route from the band being 'White Riot' clones. Yet the fact is that 'Sandinista' is so fixated on diversity as an end in itself that it's actually hard to attribute this work to the same group that provided us with 'The Clash', 'Rope' and 'London Calling'.

'Sandinista' would be a formidable record to deal with simply due to the amount of stuff one has to listen to. Yet even after one gets acquainted, the record simply perplexes and ultimately depresses. Certainly a producer would be advisable as the band have no real perspective on their work in the studio.

One is also tempted to wonder just who the UK Clash audience is these days. Whoever they are, they'll buy the album, play it until its formidable insubstantiality has been used up and file under 'C'. No hanging matter, The Clash will survive. Why they bother to is the really painful question that 'Sandinista' forces me to ask.

Nick Kent

Hit the road, Mac

FLEETWOOD MAC
Fleetwood Mac Live *(Warner Bros)*

"A good live album can be great, but it's often treading water a bit, and a very easy thing to do." **— Mick Fleetwood, *NME*, 19th January, 1980.**

The eighteen tracks on this double LP are taken from no less than eleven separate F Mac dates throughout the world, so presumably it must have taken about as long to listen to all the tapes of the group's lengthy stage show as to make a new studio album. Recording a new studio record, of course, would require the writing of a whole set of new songs . . .

In fact, though, three of the numbers on 'Fleetwood Mac Live' *are* brand new ditties, being unleashed for the first time to the great F Mac Adult Orientated Rock listening public in a rough, unpolished form that is the direct antithesis of the million bucks recording job that was last year's 'Tusk'; the inclusion of these songs is also a further example of the manner in which the compulsively listenable Fleetwood Mac go about their record business in a far more palatable, honest manner than any other LA-based megagroup.

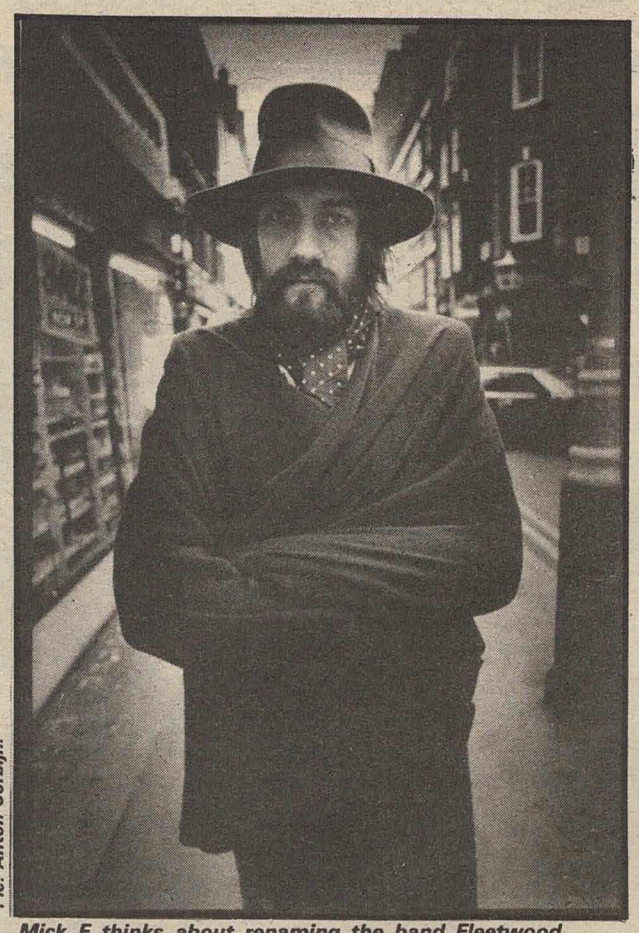
Easily the best of the bunch is Stevie Nicks' funky, loose 'Fireflies', a lolloping number with an insidious, unpredictable hook that could be a hit single even in its current form. Christine McVie has the brittle, pretty and predictably sad ballad, 'One More Night', whilst Lindsey Buckingham offers 'Don't Let Me Down Again', such an identikit example of one of the guitarist's powerpop-like rockers that I start searching the last three studio albums to see where it came from.

Unfortunately, the metallic, feminine-voiced Buckingham, the hero of 'Tusk' with his nine out of the twenty songs on the album, becomes through his exuberant over-confidence the prat of 'Fleetwood Mac Live'. The group's Cleveland date must have been an exceptionally appalling exercise in the showbiz techniques of the New Hollywood Rockers, for it is from that city that the worst of the guitarist's fatuous excesses come. Though the recorded applause suggests his attempts worked in concert itself, the teenage werewolf yelps with which Buckingham tries to whip up excitement, added to the pointless indulgence of the live lengthier versions, help destroy two of his best songs, 'Not That Funny,' and 'Go Your Own Way', the latter number further unhinged by the flatness of his vocals.

But this is just carping. Driven on always by one of the best rhythm sections ever in rock music, 'Fleetwood Mac Live' is eminently playable, containing the best tracks from the group's last three studio records — with the added bonus of an appropriately mellow rendition of The Beach Boys' 'Farmer's Daughter'.

Also, as no doubt should have been expected, the songs here from 'Tusk' contain a freshness and clarity that obviously became muted during all those mega-dollar hours of studio time.

Chris Salewicz



Pic: Anton Corbijn.

Mick F thinks about renaming the band Fleetwood Horseblanket.

Gudbuy

SHAM 69
The First The Best And The Last *(Polydor)*

SLADE
Slade Smashes *(Polydor)*

JIMMY PURSEY hasn't written an awful lot of good songs, though he has written a good deal of awful ones. But on the occasions that Sham got it right they could be quite impressive. In their time Sham 69 brought the art of the crude punk-rock stompalong to a sort of perverse perfection.

'Borstal Breakout', 'Hurry Up Harry', 'The Cockney Kids Are Innocent' — this greatest hits compilation brings them all together on one record in one heaving thrashing mass of noise and aggravation. You might find some or all of Pursey's various personae a bit difficult to take — leader, martyr, visionary, clown, working-class hero — and even the title 'The First The Best And The Last' is an irritating

QUEEN
Flash Gordon *(EMI)*

QUEEN'S last album 'The Game' was a clever collection of sharp little pop songs, a number of which made the charts as singles. Among them were 'Another One Bites The Dust', 'Crazy Little Thing Called Love', and 'Save Me'. In each case, Queen had firmly resisted their normal tendency towards excess and come up with the goods in a disciplined fashion.

In a way, it was sad they didn't feel free to be true to themselves. After all, the band's original appeal lay in their combination of hard rock attack and camp, grandiose posturing.

With this soundtrack album, they evidently considered that a return to flamboyance was in order. Frankly, it's hardly value for money. Freddie Mercury only sings twice (which some may consider a bonus), and the intervening instrumentals are thin on memorable moments.

Mainly, you get lots of sci-fi whizz-bangs, snatches of the film's awful dialogue ("Forget it, Ming, Dale is with me"), and half-a-dozen musical gestures that could have matured into songs given more work.

Perhaps you need to see the film to appreciate the music. But the band only come alive once with a heavy metal thrash during a track called 'Battle Theme', and it does sound as though we've heard that kind of thing before on several previous Queen albums.

Bob Edmands

SHOWADDYWADDY
Bright Lights *(Arista)*

THIS IS the famous draped octet's eighth LP. On the cover are pictures of them with their various motor cars. There's a label on the front that says the record includes 'Blue Moon', 'Why Do Lovers Break Each

JAMES BROWN
Soul Syndrome *(TK - Import)*

IN HIS concern for others, James Brown may have warned of the dangers of just about every human folly from dropping out to shooting up but — to his own detriment — neglected to observe that an overblown ego can prove equally self-destructive.

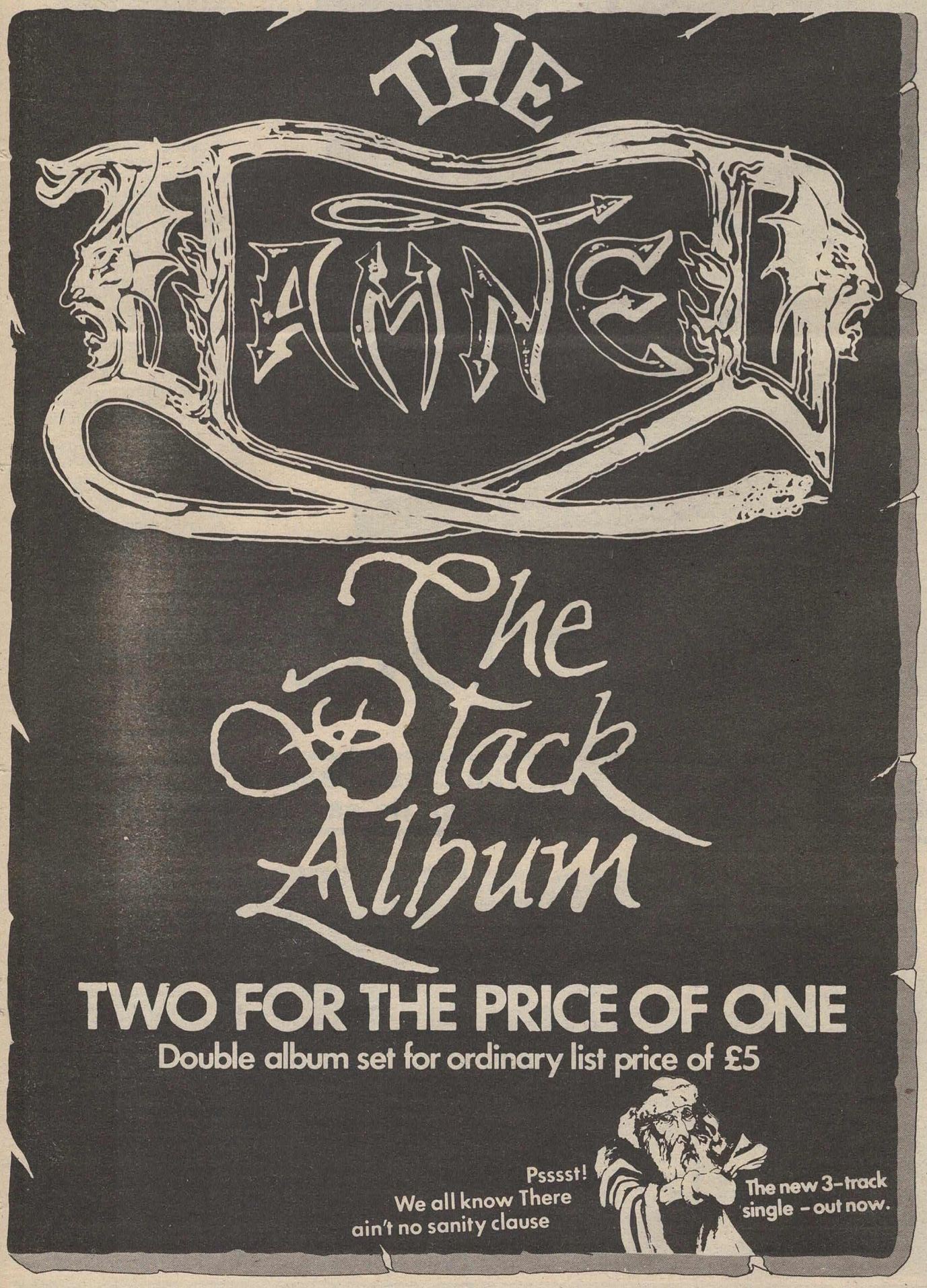
Today, JB may browbeat everyone by constantly comparing his stature to that of Elvis Presley but, at 52, Soul Bro' Numero Uno (reluctantly) faces the truth that, just like Elvis, there comes a time when name alone no longer sells records in bulk. In JB's case, fans demand more than egotistic rhetoric for their dollar and, as far as this man is concerned, excess immodesty and conveyor-belt product has only succeeded in generating public apathy and disinterest.

Last year's 'The Original Disco Man' — due to a great extent to the presence of arranger/producer Brad Shapiro — prompted JB's lapsed supporters to once more re-check *the* groove. Unfortunately, there was no continuity. The simultaneous release of 'People' and a 'Live In Japan' double wasn't helped by an extremely belligerent Brown bad-mouthing (for the umpteenth time) how his best licks were still being ripped-off wholesale by anyone he cared to name and warning that he would no longer offer the waiting packs of jackals complete albums of funk. His timing couldn't have been worse, for once JB *wasn't* on the good foot.

Ironically, just as JB's old (and once loyal) following appeared to have deserted him both at the box office and record counter a new (and predominantly young white) audience began to pick up on 'Mr Please, Please, Please' himself. Simultaneously, with the sudden cross-over popularity of *rapping* (just one of many styles to which JB naturally claims original ownership), radio programmes began airing the raps in Brown's extensive catalogue.

Now, after a decade with Polydor, Brown transfers to TK Records' Florida-based operation (word has it, for just this LP and some scattered singles) in a make-or-break effort to overhaul a fast flagging career.

James Brown pic: Chalkie Davis.



to Sham

reminder of that poignancy and legend he always tried to wrap around the Sham myth, never very successfully. But on the level of rough straightforward fun, the best of his anthems work well enough.

Forget the Sham back-catalogue: the albums are mostly unlistenable now. But if you haven't got the singles then this collection of edited highlights should prove a worthwhile acquisition.

Slade, of course, were Sham's spiritual forefathers. They weren't as hot on social relevance and urban anguish, but then the early '70s were more innocent times, more escapist. 'Slade Smashes' is just that: 20 (count 'em) slabs of Sladery, stomping through a huge collection of hits, good and great. 'Gudbuy T'Jane', 'Coz I Luv You', 'Merry Xmas Everybody' and the rest still sound like the same coarse, good-humoured fun they always were. Put together, it all makes for a hell of a fine album.

Paul Du Noyer

Others Hearts', 'Doo Wah Diddy' and This Sticker Is Removable.

You know what Showaddywaddy sound like, and this album sounds like Showaddywaddy. I don't like it. It's got a press release which reads like a translation from the Urdu, typed by the celebrated chimpanzee. This tells us that the group are "Britain's top act", that the LP comes out "jsut in time for Christmas" and that "since 1974, Showaddywaddy have logged up on fewer that 21 top 50 hits in this country, 10 of which made the top ten — an achievement unmatched by any other group or artist (just behind them are such superstars as Abba, Donna Summer and the Beatles)".

If this line of reasoning appeals to you (and, in fact, the logic behind it is extremely subtle) then by all means go out and buy, buy, buy. And bye bye.

Paul Du Noyer

Instant results. The 12-inch 'Rapp Payback' slams into the charts with a premeditated *vengeance*. Oddly enough, though Brown's own brand of hell-raisin' funk has allegedly fallen from favour in comparison to the slick sophistication of The Jacksons and Chic, there really isn't a noticeable compromise in style. All that JB has done for 'Rapp Payback' is to get down to basic mechanics, a more spontaneous and contemporary rhythm pattern spiced with jazz-flavoured horns.

So, Papa's got a Brand New Bag? Not exactly. The overall impression here is that a cautious JB is playing this one close to his chest. By reactivating 'Mashed Potatoes' and throwing in 'Honky Tonk' he hopes to regain the support of all those who no longer purchase each and every one of his releases as a matter of faith whilst, at the same time, the inclusion of the self-explanatory health warning, 'Smokin' & Drinkin'' and the boastful 'Funky Men' offer samples of what he's capable of doing best for those who may be buying their first James Brown LP.

Now 'Rapp Payback' has demonstrated (mostly to himself) that James Brown can still make the charts, will this once again inflate his pride and prompt him to pursue a stubbornly self-obsessive (suicidal) direction or will necessity motivate him to adopt a much less cavalier attitude towards his talent?

Nobody has ever yet disputed James Brown's claim to be Soul Brother Number One and it's up to him to make certain that they never do!

Roy Carr

Two Is are better than none

RITA MARLEY
Who Feels It Knows It
(Trident)
JUDY MOWATT
Black Woman *(Island)*

"WOMEN can't make good reggae. It should be mystical, you see, and if women are there, the men are distracted and can't meditate on their music."

The statement was made during an interview I once did with a member of a promising young Midlands band, African Star; by no means an offensive bunch. These solo albums by two-thirds of the I-Threes, an integral part of Bob Marley's entourage, should ridicule such attitudes once and for all. Mystical or not, these women can sing.

Neither album is particularly new. 'Black Woman', recorded on Judy's own Ashandan label about two years ago, later found its way onto Grove and has finally been released here via the Grove/Island connection, while 'Who Feels It' was similarly out months ago in France on the Hansa label, but has only recently been available in the UK other than on import. Better late than never, then, a review.

The Rastafarian image of women is one that many non-Rasta females like myself find hard to stomach, and I recall a very heated debate on the subject with an evasive Misty at the first RAR conference. Mr Tosh reckons we enjoy being beaten every now and again, Mr Marley leaves Rita at home with their five kids while he runs off to do interviews denying he even has a wife, and all this stemming from some Biblical tale about a spare rib, an apple, and a snake. And then Rita herself tells us in 'The Beauty of God's Plan': *"She is the mirror of her man/Forever beside him she will stand/He is all she needs."*

Bleurgh! But then, you know what to expect of most reggae lyrics, and the religious and cultural ideas expressed are at least usually more sincere than the endless odes to 'love' that clog much of the other pop musak. Anyway, Rita has an answer to moaning old(ish) sceptics like me: *"I've just made my decision/You can keep your opinions"*.

In fact, the reason for any detailed discussion of lyrics here are that those of Judy Mowatt — six of the ten tracks are hers, compared with Rita's three credits — are refreshingly, militantly different. Her songs, a plea to *"Remove the shackle on your minds"* ('Slave Queen'), add up to the most positive, assertive and inspirational statement for women I have ever come across in reggae. The title track says it all, really: *"Black woman, know you've struggled long/I feel your afflictions, for you I dedicate my song."* She talks not of if, but of *"When* you are fighting", and puts herself firmly, though never too stridently, in the front line.

Musically, too, both albums are more than competent. What we have here is some of the best JA's studios can offer; assorted Wailers, Vin Gordon, Bobby Ellis, and most of all Robbie Shakespear being the ones I personally know and love best. This is sweet, poppy music, light but not throwaway: melodies that stay in your head long after your feet have finished dancing to them. Rita's mellow, velvety voice holds it all together, exuding an innocent, coy sensuality and a sense of bubbling joy that is infectious — hers are songs of celebration.

Although the information accompanying my sleeve-less copy is scant, I would guess a similar array of talent is employed on 'Black Woman'. The overall sound is spiritual rather than celebrational, the rhythms being less bouncy in comparison to 'Who Feels It', slower and more subtle. At times it seems to owe more to soul than to reggae, Judy's strong vocals appealing, asserting, drawing out the emotion from her words.

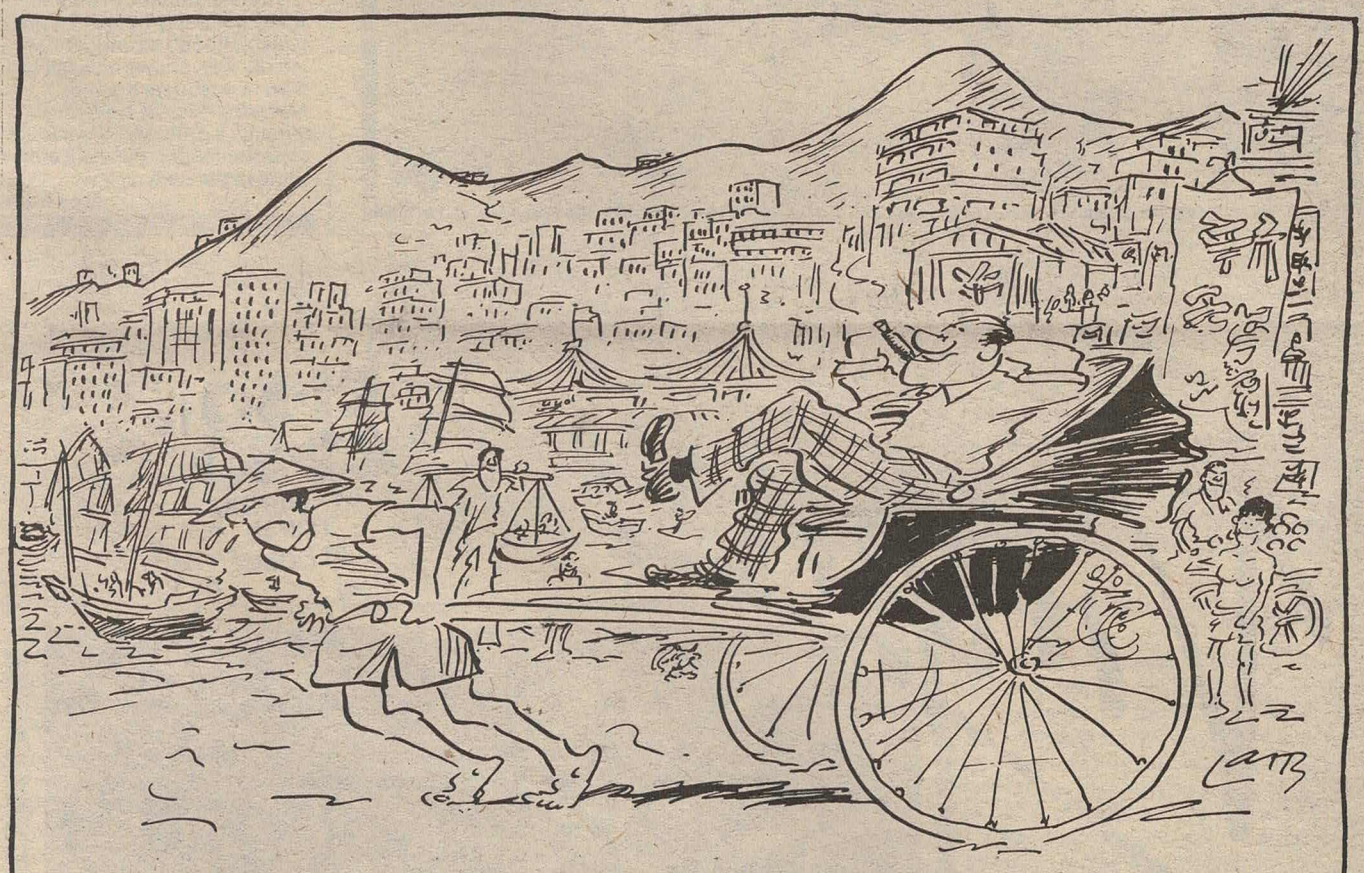
The I-Threes are apparently the front of women's reggae back home, and are acutely aware of their role. Their songs and statements are chosen with care, and they work hard to encourage the efforts of other women. As examples, they have let no-one down with these albums: Rita Marley has made a pleasant, high quality record, while Judy Mowatt's, to my mind, is a classic. Meditate on that, gentlemen . . .

Sheryl Garratt

Pic: Jean Bernard Sohiez.

Judy M (left) and Rita M hope there's a hair-drier in the house.

A pack of HENRI WINTERMANS cigars could win you a holiday in Hong Kong.



And you'll fly there with . . .

British Caledonian Airways

Buy a pack of 5 **Henri Wintermans** Half Corona or Special Mild cigars and you could win a holiday of a lifetime.

10 first prizewinners will each win a fabulous 10 day holiday for 2 in Hong Kong plus £250 spending money. They will fly in the super wide-bodied comfort of a British Caledonian DC10 direct to Kai Tak airport, and then stay at the luxurious Lee Gardens Hotel, just minutes away from the major commercial, entertainment and shopping centres of the city. Breakfasts and one main meal each day will be included.

100 consolation prizes of a British Caledonian flight bag, together with 25 **Henri Wintermans** Half Corona and 50 Special Mild cigars will also be awarded.

HENRI WINTERMANS
FINEST DUTCH CIGARS

HOW TO ENTER: Listed below are six good reasons for visiting Hong Kong. Using your skill and judgement rank them in the order of importance as to why you feel a Henri Wintermans smoker would wish to holiday there (eg. if you feel "To see the million lights of Hong Kong at night" is most important, write the figure 3 in box number 1 provided, etc.).

1. To discover the mystery and excitement of the Orient in a single holiday.
2. To be pampered by the luxury and excellent service of hotels such as the Lee Gardens.
3. To see the million lights of Hong Kong at night.
4. To shop in the luxurious air conditioned arcades and bargain in the backstreets.
5. To have dinner on a floating restaurant.
6. To take a one-day trip into China.

Then suggest an amusing, apt and original caption to the above cartoon.

Abridged rules:
1. Competition open to UK resident smokers aged 18 or over. Except employees or agents of Imperial Tobacco (Imports) Ltd, their families or anyone connected with the competition.
2. Entry only by official entry form. Competition closes 31.1.81.
3. Prizes awarded in order of merit to competitors who have ranked reasons in the order decided by judges or nearest to it and provided the most amusing, apt and original caption to the cartoon.
4. Holiday prizes to be taken during June, July, August or December 1981, and subject to availability. No cash alternatives.
5. No correspondence entered into other than supply of full rules, list of winners and winning entries upon receipt of s.a.e.

Send this completed entry form together with one pack front from either Henri Wintermans Half Corona or Special Mild, to:

NAME_____

ADDRESS_____

NME/2

Henri Wintermans Hong Kong Competition, MCH, PO Box 72, Camberley, Surrey GU15 2BD, to arrive no later than 31.1.81.

SIGNATURE_____
SUGGESTED CAPTION

1	2	3	4	5	6

I am a smoker aged 18 or over resident in the UK. Issued by Imperial Tobacco (Imports) Ltd.

Here at last-a Personal Stereo Hi-Fi for under £50

BUY NOW IN TIME FOR XMAS

Amstrad, one of Britain's leading Audio and Hi-Fi Companies have introduced a super pocket-sized Personal Stereo Hi-Fi complete with headphones, for under £50!

And it's available at Cavendish Sales *NOW.*

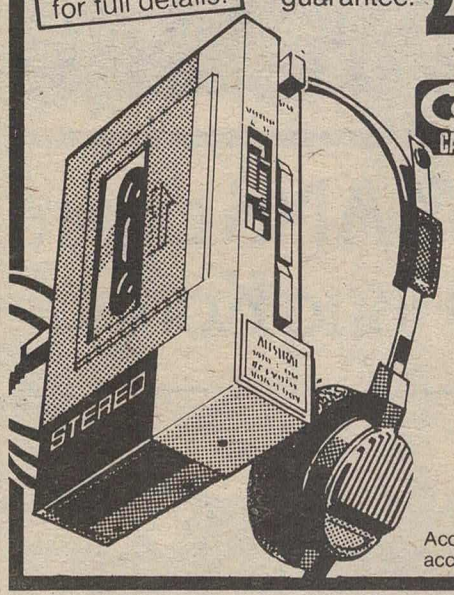
The great teenage rage that hit the USA is here, in time to make it the ideal Xmas gift (or maybe one for yourself!)

Listen to all your cassettes through the light-weight headphones while you're on the move – you'll be amazed at the superb quality of full Stereo sound.

Features include fast forward/rewind, cue/review, facilities for 2 sets of headphones, carry case with shoulder strap and one year parts and labour guarantee.

Call along now – or phone 01-247 3453 for full details.

£49·95 *(POST PAID)*



Cavendish Sales
CASSETTE CENTRE LTD.

279/283 Whitechapel Road, London, E1.
(Right next to Whitechapel Underground Station)
Tel: 01-247 3453/4/5
(24 hr answer service)
Open Mon-Sat
9.15 a.m. – 6 p.m.

AMSTRAD
great players

Access/Barclaycard/Diners Card accepted with pleasure.

VARIOUS ARTISTS
The Legend of Jesse James *(A&M)*

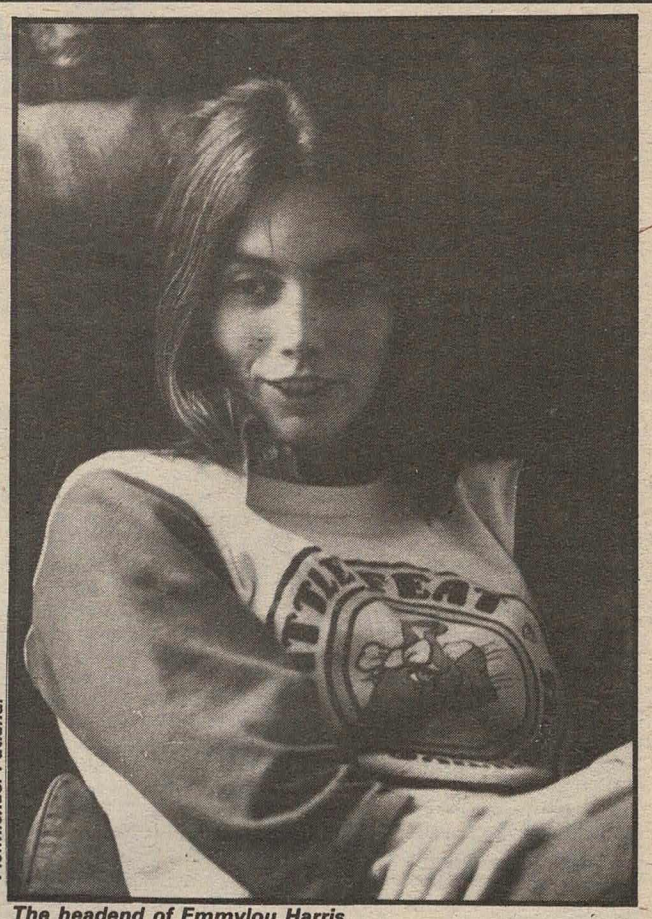
BRITISH composer Paul Kennerley, having failed to provide new country's answer to 'Tommy' with 'White Mansions', has with his latest venture into bio-rock, moved on to tackle the subject of Missourian James, the world's most ill-fated picture-hanger.

The cast list — which includes Levon Helm, Johnny Cash, Emmylou Harris, Charlie Daniels, Albert Lee, Rodney Crowell, Rosanne Cash, Bernie Leadon, Jody Payne and Jesse Ed Davis — may cause suspicions that yet another totally over-the-top, pretentious, superstar-endowed concept job has been foisted upon us, but nothing could be further from the truth.

Kennerley's songs relate the saga of the James and Younger gang in a simple yet beguiling manner that would have certainly grabbed the approval of both John Ford and Audie Murphy, while producer Glyn Johns has utilised an almost direct-cut approach to retain freshness and spontaneity. Warmth and humour — frequent losers on concept jobs — are not forgotten either, the Tennessee Three-styled backing to 'The Death Of Me', a Cash and Helm duet being a whimsical touch of Johns-inspired genius. Add a smattering of beautiful singing — in the form of Emmylou's brace of solos — plus the quality of Lee's and Davis' picking, and the credits amount impressively.

There are faults, of course, these generally being in lyrics which, though strong narratively, sometimes fail to flow in adequate manner. Nevertheless, 'Jesse James' remains a praiseworthy sample of its genre and above all critical shots in the back.

Fred Dellar



Pic: Michael Putland.

The headend of Emmylou Harris.

PRINCE FAR I
Jamaican Heroes *(Trojan)*
Showcase In A Suitcase *(Pre).*

THOUGH THERE are those who claim that he is no longer at his peak, my fondness remains for the often hilarious toaster Prince Far I, an affection based largely on the commendable lack of restraint of his stage shows and his exuberant 'Cry Tuff Dub Encounter' LPs.

Indeed, 'Jamaican Heroes' is almost the same set of toasts around which Daddy Kool constructed its 'Cry Tuff Dub Encounter Chapter III' LP and is really a jolly good record.

It's unfortunate that the Old Groaner chooses to set the album underway with the unrepresentative 'Deck Of Life', a mild re-working of the immortal Wink Martindale's 'Deck Of Cards' which, though a strong concept in theory, proves tedious in practice.

Far truer to the mischievously cheery spirit of the Far I-produced album is the adventurous 'Natty Champion' in which the Prince provides the round-by-round details of the Big Fight between a Mr Dreadlocks and his contender, Babylon. Incidentally, psychological clues to Prince Far I's creative processes may be discovered from his apparent obsession with lists — something like half the numbers on the record are based on the cataloguing of assorted items: as well as 'Natty Champion', there's the Martindale re-working, the near-mythological Jamaican figures of the title-track, and 'Prison Discipline' in which the royal toaster provides a somewhat subjective sociological analysis of certain world-famous nicks — e.g.: *"Natty nah go ah Scrubs/'Cos I don' like the grub!"*

The title-track itself is a further phase in the toaster's efforts at transforming himself into a vocalist proper, and is really rather stirring what with its gospel-like back-up vocals from assorted Slits and Viv Writer, and an early Stax feel — which predominates throughout the album — leaving a definite flavour of Booker T and the MGs.

On Charisma's recently inaugurated Pre label, however, 'Showcase In A Suitcase' is a really shocking business that suggests the Prince flogged a job-lot of cheap out-takes to the label who went for it on the strength of names like The Wailing Souls, The Congoes and new Heptone Nagga Morris. Do not be fooled yourselves; this is completely fifth-rate stuff, the worthlessness of which is compounded by the inverted colonialism of Charisma's deliberate attempts at misspelling on the sleeve and the misplacing of a track on side one, presumably in a mindlessly twee attempt at *Rootsiness!* How appalling.

Chris Salewicz

PATRICE RUSHEN
Posh *(Elektra)*

IS THE word 'posh' supposed to make us unemployed suckers feel uncomfortable, or prove to others that we have our groceries (and albums) delivered in a big green Harrods van? It does nothing for me except make me want to pick it up with two fingers and drop it in the rubbish bin: I thought that word went out with 'tradesman's entrance'.

In trying to establish what Rushen and her management (Class Act Enterprises) mean by all this toffee-nosedness I first scour the lyrics for some reference to Princess Anne or Barbara Cartland. Having no joy there I wonder if perhaps it's an abbreviation of polish — meaning the sheen on the genius of the musicians — but on repeated listenings I can't find any trace of that either. I conclude that it means the refinement of a musical style to the ultimate degree of perfection, which could be true to a point: this album is so refined it has just about boiled away.

Rushen's 1978 album, 'Patrice', was exciting and fresh, showing off her liquid voice and considerable talent for inventive vocal arrangement: this year's model is dreary and repetitive; in the main the songs are dull and the whole effect is sterile formula disco. Two hit singles are included, 'Never Gonna Give You Up' and 'Look Up', and these give a pointer to the rest of the album. Rushen's formerly imaginative lead vocals are tame, she seems content to find one good riff and then do it to death — nothing develops or grows within the tunes. On 'Time Will Tell', it sounds like she was so stuck for ideas she lifted the hook line from 'Chirpy Chirpy Cheep Cheep' . . .

I know jazz musicians have to make a living and people should be allowed to tread water once in a while, but Patrice Rushen has proved that she can make disco music vital and original, and if she expects people to buy her albums she should create someting better than this. The final track 'This Is All I Really Know', apart from being a blatant lie in Ms Rushen's case, has a hint of predictable born again-ness about it: *"He's my light, He's my sight / this is all I really know / something just won't let me go astray"*. Well, I wish something would.

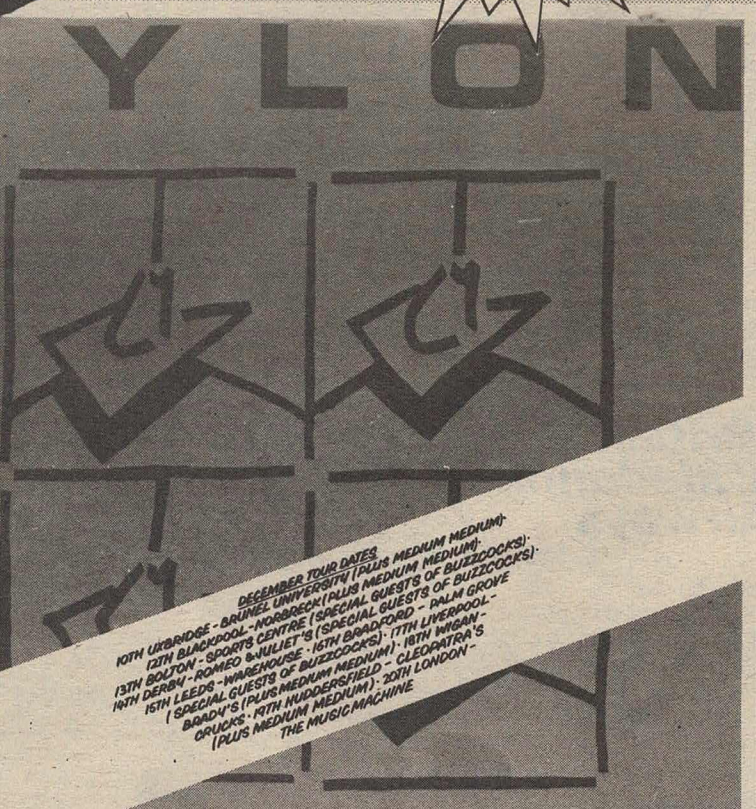
Dorota Koc

BRITAIN'S BIGGEST DISCOUNT RECORD STORES

Virgin

£1·50 TO £2·50 OFF VIRGIN TOP 10 ALBUMS

PYLON



PYLON-
THE FIRST ALBUM
-'GYRATE'
ONLY £3·99
AT VIRGIN

ALBUM ONLY £3·99

DECEMBER TOUR DATES
10TH UXBRIDGE - BRUNEL UNIVERSITY (PLUS MEDIUM MEDIUM)
12TH BLACKPOOL - NORBRECK (PLUS MEDIUM MEDIUM)
13TH BOLTON - SPORTS CENTRE (PLUS MEDIUM MEDIUM)
14TH DERBY - ROMEO & JULIET'S (SPECIAL GUESTS OF BUZZCOCKS)
15TH LEEDS - WAREHOUSE - 16TH BRADFORD - PALM GROVE (SPECIAL GUESTS OF BUZZCOCKS) - 17TH LIVERPOOL - BRADY'S (PLUS MEDIUM MEDIUM) - 18TH WIGAN - CRUCKS - 19TH HUDDERSFIELD - CLEOPATRA'S (PLUS MEDIUM MEDIUM) - 20TH LONDON - THE MUSIC MACHINE

GYRATE

THE VIRGIN MEGASTORES
14 Oxford Street, London W.1. (Near Tottenham Court Road) Tel: 01-631 1234
28/32 Union Street, Glasgow Telephone: 041-221 0103

We accept the Virgin credit card

London
62/64 Kensington High St W8 Tel: 01-937 8587
9 Marble Arch W1 Tel: 01-262 6985
130 Notting Hill Gate W11 Tel: 01-221 6177
Oxford Walk 150/154 Oxford Street W1 Tel: 01-580 7066
Birmingham
74 Bull Street Tel: 021-236 9432
Brighton
5 Queens Road Tel: 0273 28167
Bristol
12 Merchant Street Tel: 0272 290499
Cardiff
6/7 Duke Street Tel: 0222 390418
Coventry
11 City Arcade Tel: 0203 27579
Croydon
12a Suffolk House George Street Tel: 01-686 3566
Edinburgh
18a Frederick St. Tel: 031-226 4042
Exeter
92 Queens Street Tel: 0392 57156
Leeds
145 The Briggate Tel: 0532 449791
Liverpool
169 Market Way St. John's Centre Tel: 051-708 0366
Manchester
Arndale Centre Market Street Tel: 061-834 7204
Milton Keynes
59 Silbury Arcade Secklow Gate West Tel: 0908 660404
Newcastle
10/12 High Friars Eldon Square Tel: 0632 612795
Nottingham
21 Clumber St. Tel: 0602 40096
Plymouth
105 Armada Way Tel: 0752 60435
Sheffield
137 The Moor Tel: 0742 760929
Southampton
16 Bargate Street Tel: 0703 34961
Swansea
34 Union Street Tel: 0792 51499

DATA CONTROL

Hendrix: Record News

SEVEN-PAGE HARD INFORMATION GUIDE

Prepare to face the facts: you are now entering Data Control. This section is registered as a high concentration information area. If you don't want to know who's going on tour when, where they're playing which days this week, what records they're releasing, who's making independent garage tapes and please can you tell me what's happened to Secret Affair, just go directly to LIVE! on page 44. For the rest of you, here's the small print that makes the rock go round.

● Tour News 37/38 ● Record News 28 ● Nationwide Gig Guide 39/40
● Garageland 43 ● Imports 43

Megahype: Tour News

DATA CONTROL — TOUR NEWS 1

ROCK CITY IN LEGAL DELAY

ROCK CITY, the new 2,000-capacity venue in Nottingham, finally gets under way tonight (Thursday) — 11 days after its scheduled opening. The first week's shows had to be scrapped at short notice, after local magistrates refused to give the go-ahead, claiming that all necessary work had not been completed by the deadline. Shows by Iron Maiden (December 1), Human League (3), Lambrettas (5) and Climax Blues Band (6) were abandoned and, although ticket refunds were made, the owners are trying to re-schedule those four bands as quickly as possible.

So the distinction of opening Rock City now falls to The Undertones tonight, and other previously confirmed gigs include Shakin' Stevens (this Friday), Echo & The Bunnymen (Saturday), Steve Harley (December 18), The Kinks (19), XTC (20), and Q-Tips (22). Newly set this week are Hinkley's Heroes (23) and a special Christmas Eve show by Gary Glitter.

☐ Hinkley's Heroes — the occasional band organised by keyboards man Tim Hinkley, and featuring Roger Chapman on vocals — also play London Victoria The Venue on December 20.

LIZZY'S PLANS

THIN LIZZY start a European tour at the beginning of 1981, and this will be followed by an extensive series of UK dates. Their spokesman said that a precise period can't yet be specified, because they have also to fit in recording sessions for a new album, but hopefully the British schedule will open before the spring.

☐ JUDAS PRIEST, currently recording a new LP in Ibiza, will be headlining a major UK tour in the spring — as will IRON MAIDEN.

☐ MATCHBOX, who look certain to finish in the Top 20 singles sellers for 1980 (based on the *NME* Chart Points Table), will headline a new British tour in February. It will be their first full itinerary in the UK for a year, and they'll be playing at selected venues during the period February 6-25.

PUB-ROCK THREAT

THE FUTURE of another London pub venue is in jeopardy, with the John Bull in Chiswick facing the prospect of having to stop staging rock gigs. At present, it's one of the most active pubs on the circuit, with upwards of five gigs every week, but its licence is now threatened by noise objections. In fact, the pub's manager claims there has been only one objection — from the next-door flat-owner, who's just built an extension, which now adjoins the pub alongside the stage! But this has caused the local council to have reservations about the venue, and the hearing has been adjourned until January.

WEAPON TO HEADLINE —

WEAPON, the heavy metal band who've just completed an extensive UK outing as support to Motorhead, have now been lined up for their first headlining tour. Dates confirmed so far are London Fulham Greyhound (January 7), Bradford Princeville (8), Blackpool Norbreck Castle (9), Bristol Granary (10), London Richmond Brolleys (11), Burton 76 Club (16), Farnham West Surrey College of Art (22), Leeds Fforde Green Hotel (23), Manchester UMIST (24) and Nottingham Boat Club (31), with further dates currently being set.

— AND GOD'S TOYS, TOO

GOD'S TOYS, the Coventry-based five-piece who've been touring as support to Adam & The Ants, are now being lined up for their own billtopping tour in the New Year — dates are at present being finalised by the Derek Block Agency for January and February, directly as the result of their success on the Ants outing. Their new single, 'Everybodys Got A Mother' will be issued by Badge Records (through RCA) to tie in with their headlining jaunt.

Roxy in the flesh (and blood)

ROXY MUSIC are back on the UK concert platform in the New Year, with five dates scheduled for mid-January — at Manchester Apollo (13 and 14), Birmingham Odeon (15 and 16) and Leicester Granby Hall (17).

The Manchester and Birmingham shows have been slotted in as compensation for having to miss out those cities during their summer tour, when Bryan Ferry was taken ill. It was originally intended to re-schedule them in November, but they subsequently decided against this, and advised ticket-holders to obtain cash refunds.

This means that bookings must now start again from scratch — at Manchester, the box-office opens this Sunday (14) and prices are £5 and £4; at Birmingham, tickets go on sale next Monday (15), priced £5, £4 and £3.

Roxy's curtailed 1980 tour managed to play Wembley and Glasgow as scheduled, but Brighton Centre was another venue which had to be scrapped. But they're not going to Brighton this time, and are instead visiting Leicester, which wasn't on their original itinerary — tickets are all at the one price of £5, and they go on sale at the box-office this Sunday.

BRYAN HAIRY (above right)

Lionheart crusading

EARLIER in the autumn, in seemingly unconnected moves, guitarist Dennis Stratton quit Iron Maiden and vocalist Jess Cox walked out of the Tygers Of Pan Tang. Now they've joined forces in a new hard rock band called LIONHEART, whose line-up also features two former members of Wildfire — drummer Frank Noon and bassist Rocky Newton — plus ex-Liar guitarist Steve Mann.

Right now, they're rehearsing like stink for their live debut, a headliner at London's Marquee Club on January 10. They then expect to go out as support act on a major tour currently being set up, with their first single released to coincide. So it's on the cards that 1981 could be the year of the Lionheart crusade. (Left to right: Stratton, Newton, Cox, Mann and Noon).

CASH TOPS IN '81 C&W FEST

MERVYN CONN has announced details of his annual Country Music Festival staged at London Wembley Arena every Easter — which next year means Friday to Monday, April 17-20. Among the artists lined up are:

FRIDAY: Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Gene Watson, Wanda Jackson, Matchbox, Hank Thompson and Skeeter Davis.
SATURDAY: Marty Robbins, Billie Jo Spears, Don Gibson, Superpickers, Marvin Rainwater, Melba Montgomery, Pete Sayers and Philomena Begley.
SUNDAY: Tammy Wynette, Hoyt Axton, Bill Anderson, Vernon Oxford, Mac Wiseman, Susie Alanson and Raymond Froggatt.
MONDAY: Johnny Cash, June Carter, Joe Sun, Jimmy C. Newman, Jim & Jesse and The Virginia Boys, George Lindsey and Diane Pfeifer.

Further names, including another Friday headliner, have still to be confirmed. The package will also be playing ten dates at various European stadia, and it's expected that several of the individual stars will also be touring the UK separately while they're over here. Ticket prices range from £7.50 to £19.50 for one day — to £36 to £70 for the full four days, with a five per cent discount on bookings before January 7. Contact the Mervyn Conn Booking Office for more details (01-836 7255).

HAZEL EXTRA

HAZEL O'CONNOR and Megahype have added four more dates to their New Year tour, for which the first eight gigs were reported by *NME* over the past two weeks. The extra shows are all in February — at Uxbridge Brunel University (4), Poole Arts Centre (5), Guildford Surrey University (6) and Nottingham Rock City (7). At least two more dates have still to be finalised, including a major London show — but it's not yet clear if these will be at the outset of the tour in mid-January, or later on in February.

☐ LITTLE BOB STORY haven't been such frequent visitors to these shores during the past year, but they're about to set things to rights. They fly in for two Christmas gigs this weekend — at London Camden Dingwalls (tomorrow, Friday) and Kingston Polytechnic (Saturday). And they'll be back in February for a full-scale tour, coinciding with the release by RCA of a new British album.

WINGS INTACT

WINGS remain intact, despite recent reports elsewhere that their two latest recruits — Steve Holly and Laurence Juber — are on the point of leaving or have left. The rumour was evidently sparked by the fact that the McCartneys and Denny Laine are at present recording without Holly and Juber, but with other session musicians. However, tracks currently being laid down are for Paul McCartney's previously reported cartoon film *Rupert The Bear*, and the extra musicians, were cast by producer George Martin. And work on a new Wings album, co-produced by Chris Thomas and involving the two sidelined members, begins in the New Year — with, as *NME* has already announced, live appearances to coincide with its release.

● Denny Laine was badly cut in an unprovoked attack in a London night club last week, and had eight stitches inserted in the injury. One recording session had to be cancelled, but he is expecting to be back in action again this week.

JAPAN NIP ON STAGE

JAPAN, who played their only UK concert of 1980 at London Lyceum two weeks ago, have lined up another London show to compensate the hundreds of people who were turned away from their November gig. It's at the Hammersmith Odeon on Saturday, February 7, and tickets are priced £3.50 and £2.50.

JOHN OTWAY plays his annual free hometown concert on Sunday, December 28 — it's at Aylesbury Friars from noon to 2 pm. Meanwhile, Otway and Wild Willy Barrett have been added as special guests to the pre-Christmas tour by Madness, which started this week — the only exception being tomorrow (Friday) when they headline at London Victoria The Venue.

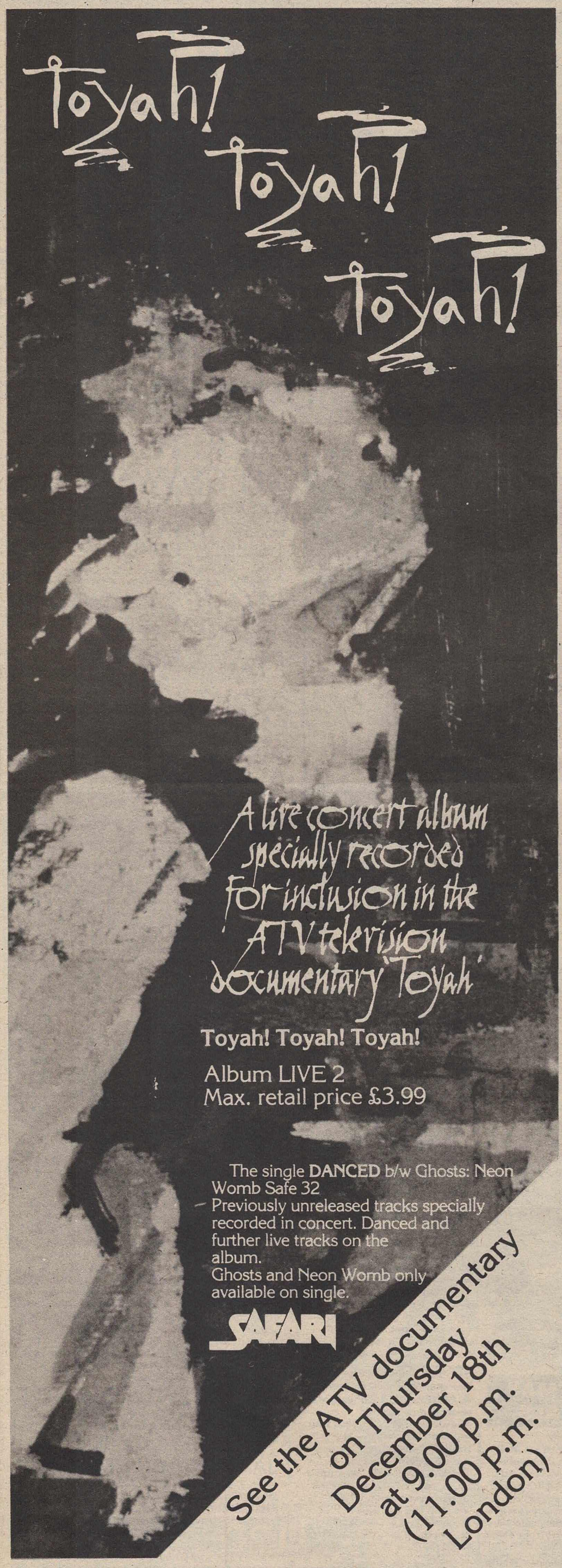
● THE ONLY ONES (December 18) and John Cooper Clarke (21) have lined up special pre-Christmas shows in London — both at Camden Dingwalls.

● ANDROIDS OF MU and Brian Brain co-headline a Christmas party event being staged by Fuck Off Records at London's Acklam Hall on Saturday, December 20. It runs from 11am to 5.30pm, and it's free! Among many others appearing are The 012, Blue Midnight, The Hamsters and Here & Now.

● GENERATION X have added another date to their mid-December comeback tour, reported last week — at Hatfield Polytechnic this Saturday (13).

● FAMOUS NAMES (formerly known as Writz) present their Christmas show at London Victoria The Venue on December 19. Other seasonal shows there feature The Blues Band (22) and The Dance Band (23).

CHRISTMAS SPECIALS


toyah!
toyah!
toyah!
A live concert album specially recorded for inclusion in the ATV television documentary 'Toyah'
Toyah! Toyah! Toyah!
Album LIVE 2
Max. retail price £3.99
The single DANCED b/w Ghosts: Neon Womb Safe 32
Previously unreleased tracks specially recorded in concert. Danced and further live tracks on the album.
Ghosts and Neon Womb only available on single.
SAFARI
See the ATV documentary on Thursday December 18th at 9.00 p.m. (11.00 p.m. London)

TOUR NEWS 2

Emmylou gigs

EMMYLOU HARRIS & The Hot Band have been confirmed for a short concert series in the New Year. They open with four shows in Ireland — at Dublin Stadium (February 2 and 3) and Belfast Maysfield Leisure Centre (4 and 5), for which tickets go on sale on December 18. They then play Glasgow Apollo (7), Manchester Apollo (8), Birmingham Odeon (9) and London Victoria Apollo (10 and 11) — tickets on sale from tomorrow (Friday) priced £5.50, £4.50 and £3.50 in London, and £4, £3 and £2 at the three provincial venues. Warner Brothers will release Emmylou's new album 'Evangeline' to coincide with her visit.

☐ **THE CRAMPS,** who fly into London to play a one-off at the Lyceum this Sunday (14), have announced that their new guitarist — replacing Bryan Gregory — is Kid Congo. He formerly played with Los Angeles band The Gun Club, and the other Cramps found him when they recently moved their base to L.A. from New York.

☐ **THE CHEATERS,** whose December tour was listed last week, have cancelled their gig at Manchester Band On The Wall on December 16. But they've now added three new dates in that city — at Pinkies Place (18), Stalybridge Commercial Hotel (20) and Portland Bars (24).

☐ **AL STEWART** has added another concert to the three already set at London Hammersmith Odeon. The fourth show is a last-minute booking for tonight (Thursday), and tickets will be available on the doors.

☐ **CABARET VOLTAIRE** have just two gigs remaining this year, and the first of these is tonight (Thursday) at Sheffield Psalter Lane Art College, with Clock DVA supporting — tickets on the doors are £1.50. The second is at London's ICA Theatre in The Mall on Tuesday, December 30.

☐ **THE SPOILERS** emerge from the studio, where they've been cutting tracks for a debut single under their new deal with Red Shadow Records, to play a handful of pre-Christmas gigs — at Slough College (this Saturday), Oxford Corn Dolly (Sunday), Chatham Scamps (December 17), Eton Christopher Hotel (18) and London Chiswick John Bull (20).

☐ **THE BOYS** return after an extended absence, spent working in Europe, to play two Christmas shows in London — at Canning Town Bridge House (tomorrow, Friday) and Fulham Greyhound (Saturday). They'll be featuring material from their upcoming album 'Boys Only', due for release by Safari in the New Year.

☐ **THE SNACKS,** a new Coventry-based band, are supporting Bad Manners on their December UK tour announced last week. And one further date has been added to the schedule — it's at Melton Mowbray Painted Lady on Christmas Eve.

☐ **VICTIMS OF PLEASURE** play a charity show for under-privileged children at North-East London Polytechnic on Thursday, December 18. Two other London gigs for the band, whose first EP 'When You're Young' has just been issued, are at Clapham 101 Club (tomorrow, Friday) and West Hampstead Moonlight Club (December 17).

☐ **THE THOMPSON TWINS,** whose new single 'The Perfect Game' is due out in mid-January, take part in a No Nukes concert at London Lambeth Town Hall (in Brixton) on Friday, December 19. And they have other dates at Rayleigh Crocs (this Saturday) and London Islington Hope & Anchor (December 21).

☐ **LIVE WIRE** interrupt recording sessions for their third album to play their only gig this month — a Christmas show at London Victoria The Venue on December 19. The LP, being produced by Simon Boswell, will be issued by A&M in March — and the band will undertake a major UK tour to coincide.

☐ **JOHN COUGAR** is now confirmed for a nationwide British tour in February with this band The Zone. His latest album 'Nothin' Matters And What If It Did', already a hit in the States, will be issued here by Riva to tie in with his visit.

☐ **THE PURPLE HEARTS** have December gigs in and around London at Canning Town Bridge House (15), Islington Hope & Anchor (22), Feltham Football Club (27) and Fulham Greyhound (29). Throughout next year, the members of the band will spend much of the time pursuing separate careers, though they will link up from time to time for occasional Hearts gigs.

☐ **MISTY IN ROOTS** have now confirmed seven January dates as part of their UK tour — at Letchworth Leys Hall (1), Luton Drill Hall (10), North London Polytechnic (16), London Southall Community Centre (17), London School of Oriental and African Studies (23) and High Wycombe Newland Hall (24). They'll be promoting their new single 'Zapatta', out this month on their own People Unite label (distributed by Spartan).

☐ **INNER CITY UNIT** are three dates this month with their revised line-up, which involves the introduction of a new drummer and the departure of synthesiser man Stupid Steve. They visit Birmingham Golden Eagle (tomorrow, Friday), London W.10 Acklam Hall (December 17) and London Camden Music Machine (22).

☐ **FISCHER-Z** have returned from dates in Europe and America as a trio — latest recruit Berne Newman has already left the band, and they've decided to remain as a three-piece. They play their first UK gig in this slimline form at London Strand Lyceum on Sunday, December 21, supporting Steve Harley.

☐ **PUNISHMENT OF LUXURY** have added Middlesbrough Rock Garden (this Saturday) and London Fulham Greyhound (next Monday) to their previously reported December tour.

☐ **THE KICKS** end their 1980 gig schedule at London Camden Dingwalls (this Saturday), Kingston Three Tuns (December 17), Chatham Scamps (18) and London Harrow Rd. Windsor Castle (19). But they begin a new one-nighter series at London Greenwich White Swan on January 9, the same day on which their new single 'If Looks Could Kill' is released. Having recently left Carrere Records because "they didn't like the colour of the label", the band have now signed with the new Cygnet Records company — recently launched by Roger Bain, and distributed by PRT.

London rock week

ROCK WEEK PLUS is the title of an eight-day concert series to be staged right after Christmas at London's ICA Theatre in The Mall, sponsored by Capital Radio. The full line-up is: This Heat, Mass, Lemon Kittens (December 27), Essential Logic, Altered Images, Out on Blue Six (28); Cabaret Voltaire, Spec Records (30); Doll By Doll, The Soft Boys, The Flatbackers, Afghan Rebels (31); The Passage, Crispy Ambulance, Biting Tongues (January 1); The Sound, The Cravats, The Jump Club (2); Basement 5, Redbeat, Dislocation Dance (3); and Josef K, Orange Juice, Blue Orchids (4). All tickets are £2, in advance or on the door — and ICA day membership is 40p.

RECORD NEWS

Bowie: greatest hits compilation

THIS WEEK sees the release by K-Tel of a compilation album titled 'The Best Of **David Bowie'**, containing his biggest hits from 1969 to 1980. As usual with this label, it will be supported by extensive TV advertising.

● London-based four-piece **Baby Patrol** have signed with Secret Records (distributed by Spartan), and have their debut single out this week. It's a double A-sider coupling 'Fun Fusion' and 'Turn It Down'.

● Arista have reissued 'The Greatest Love Of All' by **George Benson,** due to heavy demand following the recent TV screening of the Muhammad Ali film *The Greatest.*

● **Fatback's** new single 'Let's Do It Again', previously reported but subsequently delayed, has been re-scheduled by Polydor and now comes out tomorrow (Friday). The B-side is 'Chillin Out', with an extra bonus track called 'Hot Box' on the 12-incher.

● 'The Wit And Wisdom Of **Ronald Reagan'** is an album being rushed out on December 19 at the budget price of £1.99. It's been licensed from America's Magic Records by Stiff, who've scheduled it so hastily that they don't yet know the contents — whether it's extracts from his speeches or excerpts from his film soundtracks. They say they also don't know if he'll be touring Britain to promote it!

● With **The Beat's** new single 'Too Nice To Talk To' already on release, Go-Feet issue a special 12-inch version this weekend — it's more of a disco mix than the seven-inch, and features more instrumental breaks. The band go into the studios at the beginning of January to start work on their new album.

● A limited edition 12-inch by **Hiroshima** — featuring 'Cruisin' O-Town', 'Warriors' and 'Lion Dance' — is out this week on Arista. The first two tracks are taken from the band's current album 'Odori', of which import quantities are also available.

Hendrix unissued live LP

HITHERTO unreleased live recordings by **Jimi Hendrix** are featured on the album 'Woke Up This Morning And Found Myself Dead', issued on December 12 by specialist R&B label Red Lightnin. The 50-minute set was recorded at New York's Scene Club in 1968, when the Hendrix band included **Jim Morrison, Johnny Winter** and drummer **Buddy Miles,** plus two members of The McCoys. Tracks include 'Red House', 'Bleeding Heart', 'Tomorrow Never Knows' and 'Sunshine Of Your Love', and the LP sells at £4.25.

From the same label comes a ten-inch album by former Ike Turner sideman **Clayton Love,** titled 'Come On Home Blues' (£3.50). Backing musicians include half of **The Crusaders,** and the LP is due out in mid-January.

Elton signs!

ELTON JOHN has put an end to speculation concerning his recording future, and that of his company Rocket, by re-signing with Phonogram International. The deal, signed in Australia two weeks ago, is worldwide — except for the U.S. and Canada, where he recently inked a long-term pact with Geffen Records. The announcement puts an end to widespread rumours that he was about to sign with another major company. Meanwhile, Elton has confirmed *NME*'s recent story that he will be touring Britain extensively in the early spring.

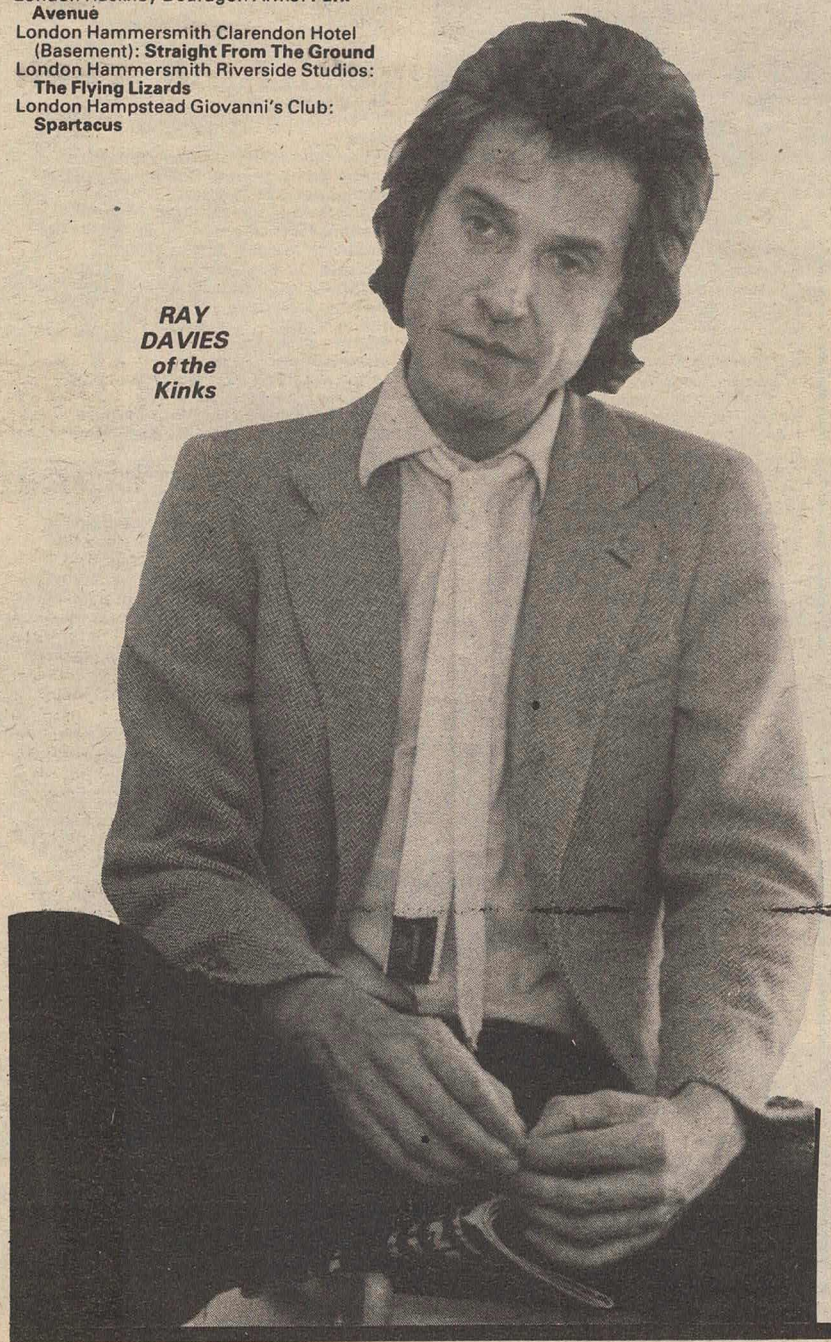
YES LIVE LP FINALLY OUT

YES finally have their double live album 'Yesshows' released by Atlantic on December 19. Originally intended as a companion set to their 1973 album 'Yessongs', it's been completed and gathering dust for many months, but now at last sees the light of day. It was recorded in Detroit (1976), Rotterdam (1977) and Wembley (1978), and the tracks featured are **Parallels, Time And A Word, Going For The One, The Gates Of Delirium, Don't Kill The Whale, Ritual — Parts 1 and 2** and **Wonderous Stories.** The LP was produced by Yes, with a sleeve by Roger Dean.

DATA CONTROL NATIONWIDE GIG GUIDE 1

THURSDAY

Aberdeen Ruffles: **Killing Joke**
Aberystwyth University: **XTC**
Birmingham Barrel Organ: **The Quads**
Birmingham Cedar Ballroom: **The Stray Cats/Creator**
Birmingham Golden Eagle: **The Solicitors**
Birmingham Mercat Cross: **Sky Diver**
Birmingham Newman College: **U.X.B.**
Birmingham Railway Hotel: **Overdrive**
Birmingham University: **The Special Guests**
Blackpool Norbreck Castle: **Vardis**
Bodmin Jail Club: **Metro Glider**
Bolton Aquarius: **The Salford Jets**
Bradford St. George's Hall: **'New Electric Warriors' package tour**
Brighton Centre: **Yes**
Brighton Concorde Club: **The Techniques/The Corvettes**
Bristol Colston Hall: **Steeleye Span/Canis Major**
Bristol Green Rooms: **Streets Ahead**
Cambridge Gt. Northern Hotel: **The Rank Amateurs**
Canterbury Art College: **Strong Silent Types**
Coventry General Wolfe: **The Dealers**
Coventry Tiffany's: **Ian Dury & The Blockheads/Basement 5/Blurt**
Coventry Warwick University: **Boss**
Crewe Alsager College: **Roy Wood's Helicopters**
Croydon Warehouse Theatre: **Childe Rolande/Dr. Cosgill**
Derby Assembly Rooms: **Light Of The World**
Durham Q-Ball Club: **Prefab Sprout**
Eastcote Bottom Line: **Paz**
East Mimms G.P.C.H. Hall: **The Tea Set**
Edinburgh Astoria: **The Dance Band**
Edinburgh George Square Theatre: **Here & Now**
Glasgow Doune Castle: **Rhesus Negative**
Hanley Victoria Hall: **The Skids**
High Wycombe Nags Head: **The Imperial Eye Band**
Kendal Brewery Arts Centre: **The Houghton Weavers**
Kingston Three Tuns: **Final Frontier**
Leamington Spa Crown Hotel: **Chevy**
Leeds Fan Club: **The Mo-dettes**
Leeds Wigs Wine Bar; **Spyder Blues Band**
Leicester Ford Ingham Offices: **Sudden Sway**
Liverpool Brady's: **A II Z**
Liverpool Kirklands: **A Formal Sigh**
Liverpool The Mayflower: **The Rivals**
London Acton White Hart: **Gun Control**
London Blackheath Coach & Horses: **Big Table**
London Camden Dingwalls: **George Melly & The Feetwarmers**
London Canning Town Bridge House: **The Monsters**
London Chiswick John Bull: **Telemacque**
London Clapham Two Brewers: **Brunel**
London Cockfosters Cat Hill College: **Patrik Fitzgerald Group**
London Covent Garden Rock Garden: **Pylon/Tier 3**
London Dalston Pembury Tavern: **Avenue**
London East Ham Ruskin Arms: **Devotion**
London Friern Barnet Orange Tree: **Young Jazz Big Band**
London Fulham Greyhound: **TV Smith's Explorers/SOS & The Escape**
London Fulham The Cock: **Route 66**
London Hackney Deuragon Arms: **Park Avenue**
London Hammersmith Clarendon Hotel (Basement): **Straight From The Ground**
London Hammersmith Riverside Studios: **The Flying Lizards**
London Hampstead Giovanni's Club: **Spartacus**
London Hampstead Starlight Room: **Black Market**
London Harrow Rd. Windsor Castle: **Shadowfax**
London Herne Hill Half Moon: **The Pictures/Havana Lets Go**
London Islington Hope & Anchor: **The Sound**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kentish Town The Forum: **Mud**
London Knightsbridge Pizza on the Park: **Elaine Delmar & Guests (until Saturday)**
London Marquee Club: **The Kraze/Rubber Johnny**
London N.W.2 Hog's Grunt: **Crescent City Band**
London Oxford St. 100 Club: **Instigators/Stigma**
London Rainbow Theatre: **Burning Spear**
London Richmond Snoopies: **Midnight & The Lemonboys/La Change**
London Soho Pizza Express: **Al Grey & Buddy Tate**
London Southgate Royalty Ballroom: **Johnny & The Jailbirds**
London Stoke Newington Pegasus: **Hank Wangford Band**
London Stratford Green Man: **A. E. Liquid**
London Tooting The Castle: **Fruit Eating Bears/Empty Vessels**
London Victoria Apollo Theatre: **Sky**
London Victoria The Venue: **John Cooper Clarke**
London Walthamstow The Towers: **The Razzy Dazzy Spasm Band**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **The Decorators/The Lines**
London Woolwich Tramshed: **More**
London W.10 Acklam Hall: **The Fall/The Hamsters**
London W.C.1 New Merlin's Cave: **Safita**
Manchester Apollo Theatre: **Rod Stewart**
Manchester Band on the Wall: **Chris Williams Quartet**
Manchester Carousel Club: **Gary Glitter**
Manchester Rafters: **Classix Nouveaux**
Middlesbrough Rock Garden: **Generation X**
Milton Keynes Compass Club: **Zounds**
Newcastle City Hall: **Showaddywaddy**
Newcastle Royalty Theatre: **Adam & The Ants**
Nottingham Boat Club: **Def Leppard**
Nottingham Hearty Good Fellow: **The Drug Squad**
Nottingham Rock City: **The Undertones**
Nottingham Imperial Hotel: **Gaffa**
Paisley Bungalow Bar: **Shake**
Preston Polytechnic: **The Breathers**
Preston Warehouse: **The Idiot Dancers**
Reading Target Club: **The Attendants/The Chaps**
Scarborough Grand Playhouse: **The Inserts**
Sheffield Limit Club: **Bad Manners**
Sheffield Psalter Lane Art College: **Cabaret Voltaire/Clock DVA**
Shetland Sullom Voe Oil Terminal: **Stiletto**
Shifnal Star Hotel: **The Samples/The 'A' Brigade**
Southampton Gaumont Theatre: **Ultravox**
Southampton Joiners Arms: **The Exploding Seagulls**
Southampton The Haymarket: **The Motifs**
Stockport Technical College: **The Cheaters**
Stoke North Staffs Polytechnic: **Eddie & The Hot Rods**
Taunton Staple Fitzpane Greyhound: **Asylum**
Walkden Bulls Head: **Rockin Horse**
Walsall West Midlands College: **The Planets**
Whitehaven Copeland Hall: **Chris Barber Band**
Wigan Trucks: **Poison Girls/Reputations In Jeopardy**
Willenhall The Cavalcade: **Sub Zero**
Wolverhampton Barley Mow: **Switch 7**
Worthing Balmoral Bar: **Suspect**



RAY DAVIES of the Kinks

FRIDAY

Bath Moles Club: **The Rockets**
Biggleswade Shuttleworth College: **Switches**
Birmingham Barrel Organ: **Willy & The Poorboys**
Birmingham Fighting Cocks: **The Everreadys / Prefex**
Birmingham Mercat Cross: **Situation Critical**
Birmingham Railway Hotel: **Teuser**
Bishops Stortford Triad Leisure Centre: **Light Of The World**
Blackpool Norbreck Castle: **Pylon**
Bournemouth Winter Gardens: **Steeleye Span / Canis Major**
Bradford Princeville Club (lunchtime): **J. G. Spoils Rock Band**
Brentwood Hermit Club: **Twig & The Kicks**
Brighton Alhambra: **The Ammonites**
Bromsgrove College: **Soul Direction**
Cambridge Histon Football Club: **The Amyl Dukes**
Canterbury Odeon: **Ultravox**
Chorley Joiners Arms: **Asylum**
Coventry General Wolfe: **The Reluctant Stereotypes**
Coventry Ryton Bridge: **Streetlite**
Croydon The Star: **The Chevrons / B Film / Red Box**
Croydon Warehouse Theatre: **Anerley Park**
Dunbar Victoria Ballroom: **Wasted State / Poison Whisky / Rebel Youth / Hell's Highway / Speed / Sceptix / Mental Excursion**
Dundee Marryat Hall: **Killing Joke**
Dunoon Tor-Na-Dee Hotel: **H20**
East Cowes Town Hall: **Feedback / Owen Lee**
Edinburgh Eric Brown's: **The Cheaters**
Edinburgh Odeon: **Hawkwind / Chevy**
Fife St Andrew's University: **Here & Now**
Glasgow Strathclyde University: **The Dance Band / Stiletto**
Glasgow University: **Gary Glitter**
Glossop Surrey Arms: **The Swinging Lampshades**
Hailsham Crown Hotel: **Kevin Coyne**
Huddersfield Polytechnic: **The Skids**
Huddersfield Town Hall: **Chris Barber Band**
Hull City Hall: **The Undertones**
Hull University: **The Step**
Ipswich Gaumont Theatre: **Adam & The Ants**
Lancaster University: **Dire Straits**
Launceston Town Hall: **The Bricks / 3rd Program / The Rage / Legal Eagle Blues Band / The Inconvenience**
Leeds Fan Club: **The Temper**
Leeds Fforde Green Hotel: **Def Leppard**
Leeds Wigs Wine Bar: **Dodgy Tactics**
Leicester Fosseway Hotel: **Manitou**
Leicester Highfield Centre: **Pressure Shocks**
Leicester Luca Centre: **The Mo-dettes**
Leicester University: **The Idiot Dancers**
Liverpool Bradford Hotel: **Chris Williams Quartet**
Liverpool Brady's: **The Stray Cats**
Liverpool The Dolphin: **Stun The Guards**
Liverpool The Masonic: **Dick Smith Band**
London Camden Dingwalls: **Little Bob Story / Private Lives**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Canning Town Bridge House: **The Boys**
London Central Polytechnic: **Eddie & The Hot Rods**
Londo Chiswick John Bull: **Roy Hill Band**
London City Polytechnic: **Frankie Miller Band**
London Covent Garden Rock Garden: **Weapon Of Peace / TV 21**
London Dagenham North-East Polytechnic: **Sonny Stitt & Red Holloway**
London Drury Lane Theatre Royal: **The Enid**
London Elephant & Castle Southbank Polytechnic: **Climax Blues Band / Back Door Man / Tranzista / Thompson Twins, etc.**
London Fulham Greyhound: **The Regiment**
London Fulham The Cock: **The Munchies**
London Hampstead Starlight Room: **The Breakfast Band**
London Herne Hill Half Moon: **Modern Jazz / Plastic Idols**
London Islington Hope & Anchor: **Hank Wangford Band**
London Kingsbury Bandwagon: **A II Z**
London Lewisham Odeon: **Yes**
London New Cross Royal Albert: **Rubber Johnny**
London N.W.2 Hog's Grunt: **David Mitchell Quartet / Simms Mellor Band**
London Oxford Street 100 Club: **Jabula**
London Peckham Walmer Castle: **Shadowfax / Dirty Strangers**
London Plumstead Prince Rupert: **Avenue**
London Putney Star & Garter: **Trimmer & Jenkins**
London Rainbow Theatre: **Aswad / Hugh Mundell / Misty In Roots**
London Richmond Snoopies: **Out On Blue Six / Eyeless In Gaza**
London Soho Pizza Express: **Ronnie Ross Quartet**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus; **Juice On The Loose**
London Upstairs at Ronnie Scott's: **Buzzz**
London Victoria The Venue: **John Otway & Wild Willy Barrett**
London West Hampstead Moonlight Club: **Josef K / Square One**
London West Norwood Thurlow Arms: **Local Heroes / Kan Kan**
London W.10 Acklam Hall: **The Fall / The Hamsters**
London W.C.1. New Merlin's Cave: **Kevin Coyne**
Lowestoft College: **Budgie**
Lowestoft Talk of the East: **Witchfynde**
Macclesfield Masonic Arms: **Rockin Horse**
Manchester Apollo Theatre: **Madness**
Manchester Polytechnic: **Wah! Heat**
Mansfield Masons Arms: **Saracen**
Melton Mowbray Painted Lady: **Boss**
Newcastle City Hall: **Sky**
New Romney Southlands Y.W.: **The Pulsaters**
Newton Abbot Seale Hayne College: **Roy Wood's Helicopters**
Northampton Roadmender Club: **Poison Girls / Zounds**
Nottingham Rock City: **Shakin' Stevens**
Oldham The Lancashire: **J.G. Spoils Rock Band**
Oxford Caribbean Club: **The Mighty Strypes**
Oxford Pennyfarthing: **Spring Offensive**
Oxford Polytechnic: **Patrik Fitzgerald Group**
Paisley Bungalow Bar: **Evon Waugh**
Pershore College of Horticulture: **Switch 7**
Peterborough Key Theatre: **A Sudden Sway**
Poole Arts Centre: **Da Biz / 7even**
Reading AUEW Hall: **Between Pictures**
Retford Porterhouse: **Generation X**
Rochester Brewery Folk Club: **Dr Cosgill**
Scarborough Casino Rooms: **The Inserts**
Scarborough Penthouse: **Vardis**
Scarborough Taboo: **Bow Wow Wow**
Sheffield Polytechnic: **Slade**
Southampton Geaumont Theatre: **The Kinks**
Stafford North Staffs Polytechnic: **Chicken Shack**
St Albans Waldo's Club: **The Tea Set**
Stirling Fallin Miners Welfare: **The Deft Jerks**
Tadcaster Youth Club: **Shake Appeal**
Truro Punchbowl & Ladle: **Metro Glider**
Winchester Railway Inn: **Martin Simpson**
Worthing Balmoral Bar: **Suspect**

SATURDAY

Bath Moles: **Juan Foote 'n' The Grave**
Birmingham Barrel Organ: **Bright Eyes**
Birmingham Bingley Hall: **Burning Spear**
Birmingham Cedar Rooms: **The Idiot Dancers**
Birmingham Mercat Cross: **Handsome Beasts**
Birmingham National Exhibition Centre: **Rod Stewart**
Birmingham Railway Hotel: **Mean Street Dealers**
Birmingham Talbot Bearwood: **U.X.B.**
Bishop Stortford Triad Leisure Centre: **Shakatak**
Blackpool Norbreck Castle: **The Stray Cats**
Brighton Dome: **The Kinks**
Bristol Granary: **Bonz**
Cardiff Mels Showroom: **Tanzschau**
Cardiff New Theatre: **Shakin' Stevens**
Chelmsford Odeon: **Adam & The Ants**
Coventry General Wolfe: **Alien**
Coventry Lanchester Polytechnic: **Vision Collision/The Degotees/Distort Resort**
Cromer West Runton Pavilion: **Bad Manners**
Dudley J.B.'s Club: **The Planets**
Dumfries Nith Hotel: **Cruiser**
Edinburgh Nite Club: **Bow Wow Wow**
Edinburgh Odeon: **Saxon**
Eton Christopher Hotel: **Motley Crew**
Farnborough Technical College: **John Otway & Wild Willy Barrett**
Glasgow Apollo Centre: **Jon Anderson & The New Life Band**
Goole Station Hotel: **Head Hunter**
Greenock Victorian Carriage (afternoon): **Rhesus Negative**
Hoddesdon Civic Hall: **Chris Barber Band**
Hornchurch The Bull: **The Apocalypse**
Horsham Horse & Groom: **The Xperts**
Hull City Hall: **Slade**
Kidderminster Boars Head: **Bad Publicity**
Leeds Polytechnic: **The Skids**
Leeds Royal Park Hotel: **Shake Appeal**
Leeds University: **Dire Straits**
Leicester University: **The Temper**
Liverpool Brady's: **John Cooper Clarke/The Breathers**
London Battersea Belleville School: **The Government**
London Camden Dingwalls: **Split Rivitt/The Kicks**
London Canning Town Bridge House: **The Fabulous Poodles**
London Chiswick John Bull: **Mickey Jupp Band**
London Clapham Two Brewers: **Sad Among Strangers**
London Clapham 101 Club: **The Bluesblasters**
London Covent Garden Rock Garden: **Rico**
London Fulham Greyhound: **The Boys/Twig & The Kicks**
London Fulham The Cock: **Hi Fi**
London Greenwich White Swan: **Shadowfax**
London Hammersmith Lyric Theatre (lunchtime, free): **Bob Kerr's Jazz Friends**
London Hammersmith Odeon: **Ultravox**
London Hammersmith Starlight Roller Disco: **The Regents**
London Hampstead Starlight Room: **No Meen Feet/All Known Germs**
London Herne Hill Half Moon: **The Step/BIM**
London Highgate Lauderdale House: **George Melly & The Feetwarmers**
London Islington Hope & Anchor: **The Lemons**
London Lee Centre: **The Shoppers**
London Manor Park Three Rabbits: **Suttel Approach**
London Marquee Club: **The V.I.P.'s**
London Morden Baptist Free Church: **The Paradise Band**
London New Kent Rd. Jubilee Hall: **Rubber Johnny**
London N.4 The Stapleton: **Sore Throat/Dave Ellis Band**
London N.W.2 Hog's Grunt: **M.G.A. Group**
London Putney Star & Garter: **Trimmer & Jenkins**
London Regents Park Cecil Sharp House: **Dave Walters**

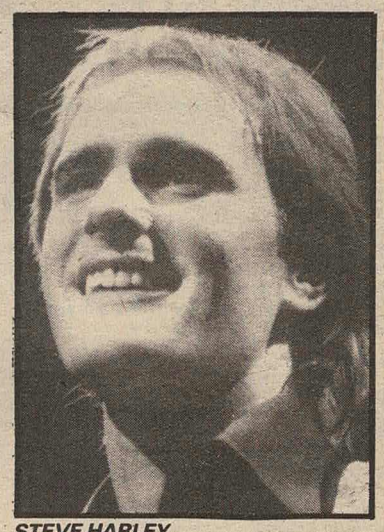
CONTINUES OVER . . .

Circuit sleighride

ANOTHER frantic week on the circuit, with the rock-biz enjoying its final fling before the holiday. Among the many bands setting out on pre-Christmas treks this week are THE KINKS, kicking off one of their rare concert series in Southampton on Friday; HAWKWIND, who begin a string of season dates in Edinburgh on Friday, even though they've only just finished a massive autumn tour; and STEVE HARLEY and his new-look Cockney Rebel, who choose Grimsby as their starting point on Wednesday.

Additionally, we have GENERATION X back in action after a lay-off of more than a year; STEELEYE SPAN headlining their reunion tour; BAD MANNERS serving up their special brew to audiences around the country; and reggae star BURNING SPEAR engaged in a nationwide jaunt. Plus major one-off concerts in London by THE FLYING LIZARDS (Thursday), THE CRAMPS (Sunday), ECHO & THE BUNNYMEN (Sunday) and ORCHESTRAL MANOEUVRES (Wednesday), with an extra Echo gig in Nottingham on Saturday. Not to mention the various tours — Skids, Yes, Dire Straits, etc — already on the road.

BURNING SPEAR



STEVE HARLEY

and January deadline

A REMINDER that, because of holiday printing arrangements, the Gig Guide for the first week of the New Year will go to press before Christmas. This covers the period from

JANUARY 1 to 7

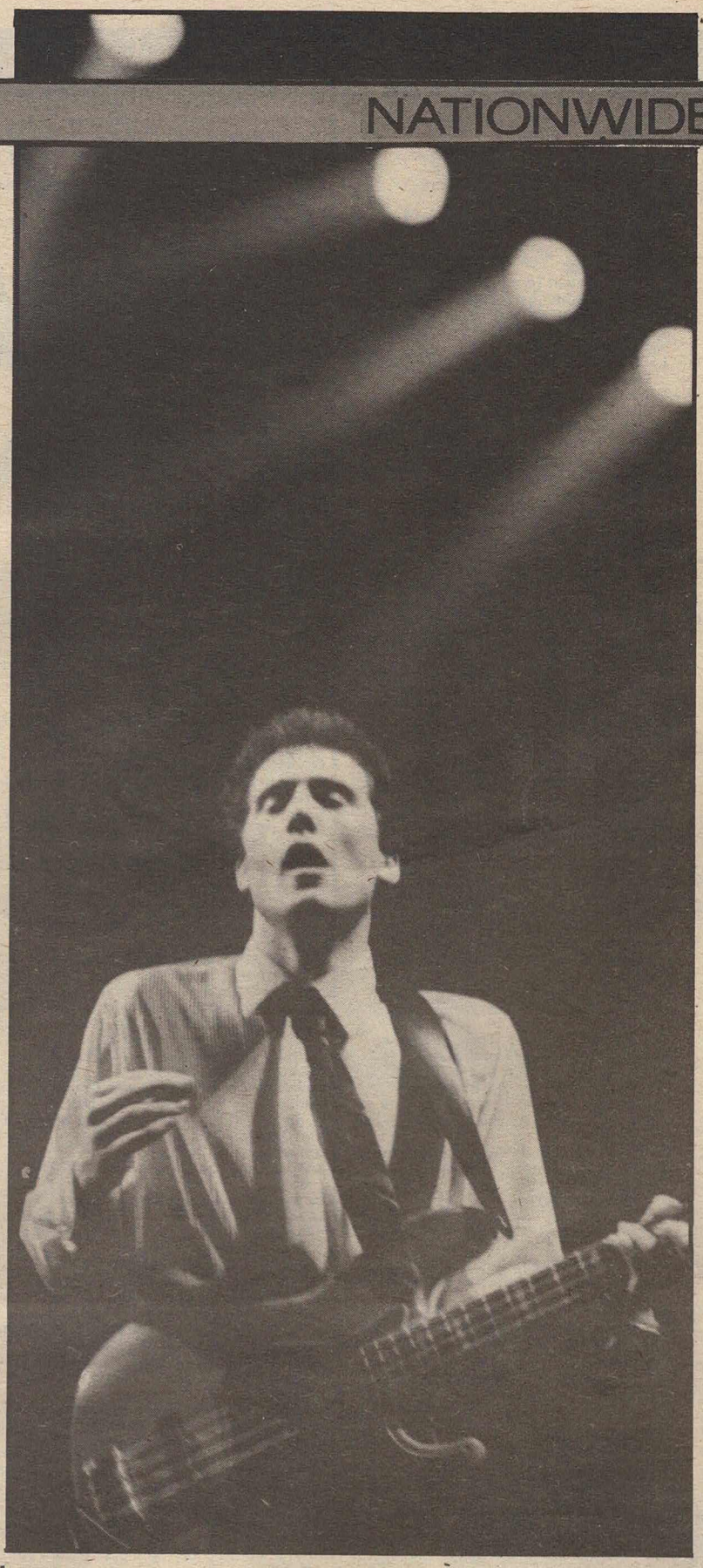
If you want your gigs listed on this page for that particular week, please note that details must be received by us not later than

WEDNESDAY, DECEMBER 17

That is the absolute deadline. So don't put off until tomorrow what you can do today, bearing in mind the postal delays usually incurred at this time of year. And remember, December 17 is less than a week away. So mail your New Year details at once to NME Gig Guide, 5-7 Carnaby Street, London W1V PG — and make sure you're not disappointed.

● If you've got a gig coming up before the end of this year, which you want printed, you're too late — the deadline has already passed.

ANDY McCLUSKY (right) will be manoeuvring, both orchestrally and vocally, when the band play their Christmas concert at London on Wednesday.



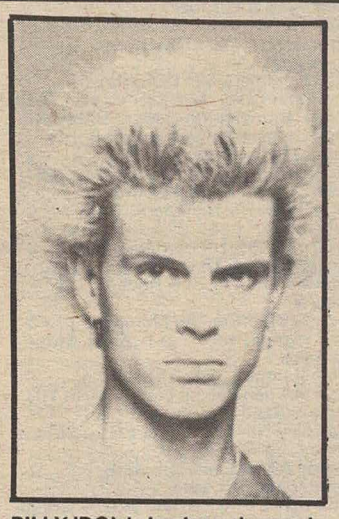
Compiler: Derek Johnson

DATA CONTROL NATIONWIDE GIG GUIDE 2

London Shepherds Bush Trafalgar: **The Chevrons/B Film/Red Box**
London Soho Pizza Express: **Richie Cole/Martin Drew Trio**
London Southall White Hart: **Level 42**
London Stoke Newington Pegasus: **Big Chief**
London S.W.11 Pine Tavern: **Brunel**
London Upstairs at Ronnie Scott's: **Buzzz**
London Victoria The Venue: **Marmalade**
London West Hampstead Moonlight Club: **Les Apaches/Out On Blue Six**
London Woolwich Thames Polytechnic: **Frankie Miller Band**
London W.C.1 New Merlin's Cave: **O-Jah**
London Christchurch Civic Centre: **Josef K/The Fire Engines**
Manchester Apollo Theatre: **The Dooleys**
Manchester Cyprus Tavern: **Citizen U.K.**
Manchester Polytechnic: **Gary Glitter**
Manchester Portland Bars: **The Index**
Manchester The Squat: **Real Life/Playground/Zanathus**
Middlesbrough Town Hall: **Hawkwind/Chevy**
Newcastle La Dolce Vita: **Here & Now**
Northampton The Roadmender: **Classix Nouveaux/Trance**
Northampton White Elephant: **Fifi & The Firebirds**
Nottingham Boat Club: **Quartz**
Nottingham Rock City: **Echo & the Bunnymen**
Oldham Tower Club: **A II Z**
Oxford Pennyfarthing: **Ice**
Paisley Bungalow Bar: **The Cheaters**
Rayleigh Crocs: **The Thompson Twins**
Reading Target Club: **Die Laughing**
Retford Porterhouse: **Def Leppard**
Scunthorpe King Henry VIII: **Misdemeanour**
Slough College: **Arrogant/The Spoilers/The Attendants**
Southampton Gaumont Theatre: **Steeleye Span/Canis Major**
Southampton The Saints: **Switches**
St Albans City Hall: **The Enid**
St. Albans Horn Of Plenty: **Toad The Wet Sprocket**
Stockport Ups & Downs: **The Swinging Lampshades**
Swindon Oasis Leisure Centre: **XTC**
Taunton Community Centre: **Asylum**
Tunbridge Wells Traders Bar: **The Pulsaters**
Wallasey Dale Inn: **Asylum**
Warrington Lion Hotel: **Spider**
West Bromwich Coach & Horses: **Switch 7**
Whitstable Joy Lane: **Sandy Beach & The Deckchairs**
Wick Rosebank Hotel: **Legal Ade**
Widemouth Manor Hotel: **Metro Glider**
Wishaw Crown Hotel (lunchtime): **The Pests**
Woking The Cricketers: **Consenting Adults/White Colours**
Workington The Matador: **The Accelerators**

SUNDAY

Ayr Pavilion (matinee): **Bow Wow Wow**
Birmingham Barrel Organ: **Otto's Bazaar**
Birmingham Odeon: **Dire Straits**
Birmingham Railway Hotel: **The Out**
Birmingham Rialto: **Rico**
Birmingham Star Club: **The Nightingale/Distort Resort**
Birmingham (Yardley) The Swan: **Video**
Bradford College Vaults Bar: **Stuffed Badgers**
Brighton Alhambra: **Daddy Yum Yum**
Brighton Centre: **Madness**
Bristol Colston Hall: **Shakin' Stevens**
Bristol Locarno: **XTC**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Cardiff Top Rank: **Q-Tips**
Chigwell White Hart: **Park Avenue**
Corby Festival Theatre: **Chris Barber Band**
Doncaster Rotters: **Def Leppard**
Gillingham Old Ash Tree (lunchtime) and Dymchurch The Neptune (evening): **The Pulsaters**
Glasgow Apollo Centre: **Saxon**
Glasgow Doune Castle: **H20**
Glasgow Gigi's: **The Associates**
Glenrothes Rothes Arms: **The Cheaters**
Grangemouth Internation Hotel: **The Deft Jerks**
Hailsham Crown Hotel: **Tim Broadbent**
Hatfield The Stonehouse: **Toad The Wet Sprocket**
Kettering King's Arms: **Dave Johnson Jazz Band and guests**
Leeds Fforde Green Hotel: **The Enid**
Leeds Haddon Hall: **George Little's Cool In The Shade**
Leeds Royal Park Hotel: **Windows**
Leeds Staging Post: **The Localeroes**
Leeds University: **Ian Dury & The Blockheads/Basement 5/Blurt**
London Acton Kings Head: **Red Letters/The Spiders**
London Battersea Nags Head: **Jugular Vein**



BILLY IDOL is back on the road again with Generation X, after a lay-off of more than a year. Pre-Christmas one-nighters will be followed by a full tour in the New Year.

London Camden Dingwalls: **The Mo-dettes/The Temper**
London Canning Town Bridge House: **Sunfighter**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Chiswick John Bull: **Jackie Challenor Band**
London Clapham Two Brewers: **Red Rinse**
London Covent Garden Rock Garden: **Tribesman**
London Fulham Greyhound: **Earl Okin**
London Fulham The Cock: **The Works**
London Hackney The Queens: **Avenue**
London Hammersmith Lyric Theatre Studio: **Mike Westbrook Brass Band**
London Hammersmith Odeon: **Yes**
London Hammersmith Riverside Studios: **The Government**
London Harrow Rd. Windsor Castle: **Dave Ellis Band**
London Herne Hill Half Moon: **Tranzista/The Venigmas**
London Islington Hope & Anchor: **Orange Juice**
London Marquee Club: **Roy Wood's Helicopters**
London N.W.2 Hog's Grunt: **The London Apaches**
London Oxford St. 100 Club: **Sonny Stitt & Red Holloway**
London Putney Half Moon: **The Bluesblasters**
London Rainbow Theatre: **Echo & The Bunnymen/The Passions**
London Richmond Brollys: **More**
London Soho Pizza Express: **Red Hunt**
London Stoke Newington Pegasus: **Sam Mitchell**
London Strand Lyceum Ballroom: **The Cramps/Wasted Youth/The Polecats**
London Stratford Green Man (lunchtime): **The Funky B's**
London Victoria Apollo Theatre: **The Kinks**
London Victoria The Venue: **Eric Burdon's Fire Dept**
London West Hampstead Moonlight Club: **Sore Throat/Broadcast**
London Woolwich Tramshed: **Bob Kerr's Whoopee Party**
London W.1 Portman Hotel (lunchtime): **Sammy Rimmington Quintet**
Manchester Apollo Theatre: **Steeleye Span**
Manchester Cyprus Tavern: **Vibrant Thigh/Fifth Cushion**
Manchester Fentons: **Sudden Sway**
Newbridge Memorial Hall: **Stiletto**
Newcastle Spectro Arts Centre: **The Fauves**
Newcastle-under-Lyme Bridge Street Centre: **The Aucadian**
Newquay Central Hotel: **The Winners**
Nottingham Palais: **Shakatack**
Oxford Corn Dolly: **The Spoilers**
Oxford New Theatre: **The Skids**
Oxford Pennyfarthing: **Never Never**
Paisley Bungalow Bar (lunchtime): **Sidewalk**
Poynton Folk Centre: **Ewan MacColl & Peggy Seeger**
Runcorn Cherry Tree: **Rockin Horse**
Southampton Gaumont Theatre: **The Undertones**
Taunton Odeon: **Adam & The Ants**
Wigan Trucks Club: **Here & Now**

MONDAY

Aylesbury Grammar School: **The Step**
Birmingham Arts Lab: **Fast Relief**
Birmingham Barrel Organ: **Briton/Mayday**
Birmingham Cedar Club: **Lowdown/Distort Resort**
Birmingham Mercat Cross: **The Thrillers**
Birmingham Odeon: **Dire Straits**
Birmingham Railway Hotel: **The Ramparts**
Birmingham Romeo & Juliet's: **Ricochet**
Blackburn Regent Hotel: **Whitefire**
Boston Folk Club: **Katie Abbott**
Bradford College Vaults Bar: **Dial**
Bradford Princeville: **Head Hunter**
Bury Nailers Green: **Private Sector**
Coventry Belgrade Theatre: **The Shots**
Coventry Tiffany's: **Hawkwind/Chevy**
Croydon The Ship: **The Telham Tinkers**
Derby Ajanta Cinema: **Anti-Pasti**
Derby Assembly Rooms: **Madness**
Derby Tiffany's: **Burning Spear**
Dundee Caird Hall: **Saxon**
Dunstable Queensway Hall: **The Kinks**
Edinburgh Netherbow: **Twisted Nerve/Chainsaw/Young Innocence/Teenage Cremation**
Gravesend Woodville Hall: **Light Of The World**
Harlow Benny's Nightclub: **Pre-Set/Pressure Stops**
Harrogate Lounge Hall: **X-O-Dus/The Mirror Boys**
Hereford Market Tavern: **Here & Now**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Kingston Grove Tavern: **Avenue**
Leeds Fforde Green Hotel: **Frankie Miller Band**
Leeds Marquis of Granby: **Goff Jackson & The Huns**
Leeds Warehouse: **Pylon**
Leicester De Montfort Hall: **Jon Anderson's New Life Band**
London Clapham 101 Club: **Petite & The Carbon Units**
Liverpool Star & Garter: **Asylum**
London Camden Music Machine: **Stiletto/Lautrec**
London Canning Town Bridge House: **The Purple Hearts**
London Covent Garden Rock Garden: **The Mo-dettes**
London Dartford Flicks: **Shakatak**
London Fulham Golden Lion: **Night**
London Fulham Greyhound: **Punishment Of Luxury/Thieves Like Us**
London Fulham The Cock: **Toe Rag**
London Hammersmith Odeon: **Yes**
London Hammersmith Palais: **The Undertones**
London Islington Hope & Anchor: **The Mechanics**
London Kentish Town Bull & Gate: **Big Chief**
London Marquee Club: **Roy Wood's Helicopters**
London N.4 The Stapleton: **The Syndicate**
London N.W.2 Hog's Grunt: **The Patti Jones Band**
London Putney Star & Garter: **Penny Royal**
London Richmond Snoopies: **The Reflections/The Low Countries/Strong Silent Types**
London Ronnie Scott's Club: **George Melly & The Feetwarmers (for three weeks)**
London Stoke Newington Pegasus: **Sons Of Cain**
London Stratford Green Man: **Telemacque**
London Stratford North-East Polytechnic: **Rio Grande Hot Tango Orchestra**
London University Union: **John Cooper Clarke/The Piranhas/The Soul Band/Avant Gardenez**
London Victoria The Venue: **Night**
London West Hampstead Moonlight Club: **Martian Dance/I'm So Hollow**
London Woolwich Tramshed: **Johnny Dankworth Quintet**
London W.1 Gillray's Bar: **Fred Rickshaw's Hot Goolies**
Maidstone Queens Head Hotel: **The Pulsaters/Stark/Appropriate Noise/Chaotic Children**
Manchester Band on the Wall: **The Drones**
Manchester Rotters: **Slade**
Middlesbrough Teeside Polytechnic: **The Enid**
Newarthill Silverburn Hotel: **Rhesus Negative**
Newcastle City Hall: **Steeleye Span/Canis Major**
Norwich Jacquard Club: **Frequency Band**
Nottingham Boat Club: **Wah! Heat**
Nottingham Imperial Hotel: **Gwaihir**
Nuneaton 77 Club: **Component/Future Toys/Ronnie Slicker & The Banditz/The Absolutes**
Oxford Pennyfarthing: **White Light**
Preston Pear Tree: **Rockin Horse**
Reading Cherry's Wine Bar: **Between Pictures**
Sheffield Byron Arms: **The Active Gliders**
Sheffield Top Rank: **Ian Dury & The Blockheads/Basement 5/Blurt**
Southampton Gaumont Theatre: **XTC**
Southend Zero 6: **Huang Chung**
Wallasey Labour Club: **Dick Smith Band**
Watford Bailey's: **Lulu (for a week)**

TUESDAY

Banstead The Victoria: **Avenue**
Birmingham Barrel Organ: **Cromo**
Birmingham Fighting Cocks: **Brujo**
Birmingham Golden Eagle: **Playthings**
Birmingham Mercat Cross: **The Ramparts**
Birmingham Odeon: **Madness**
Birmingham Railway Hotel: **U.X.B.**
Birmingham Top Rank: **XTC**
Blackburn Bay Horse New Inn: **Rockin Horse**
Bolton)Bromley Cross) The Railway: **The Accelerators**
Bradford St. George's Hall: **Ian Dury & The Blockheads? Basement 5 ?Blurt**
Brighton Basement Club: **Cabaret Voltaire**
Cambridge St. Northern Hotel: **Frequency Band**
Chesterfield Polytechnic: **The New-Matics**
Colwyn Bay Pier Pavilion: **Slade**
Croydon Fairfield Hall: **James Galway**
Derby Assembly Rooms: Dire Straits
Edinburgh Netherbow: **Twisted Nerve/Chainsaw/Victims Of What/Young Innocence**
Edinburgh Odeon: **Steeleye Span/Canis Major**
Gilesgate Bank Brewers Arms Hotel: **Prefab Sprout**
Harrogate Annabella's: **No Swastikas**
Hull City Hall: **The Skids**
Hull The Bull: **The London Boys**
Keighley Kings Head: **Goff Jackson & The Huns**
Kendal Brewery Arts Centre: **Jake Thackray**
Lancaster University: **Hawkwind/Chevy**
Leamington Spa Crown Hotel: **Steel Locks**
Leicester Luca Centre: **Manitou/Disappearing World**
Lincoln Guildhall: **Bad Manners**
Little Sutton Bulls Head: **Dick Smith Band**
Liverpool Brady's: **Here & Now/Accident On The East Lancs**
London Acton King's Head: **White Light**
London Clapham 101 Club: **Stiletto/No Sweat**
London Covent Garden Community Centre: **Rubber Johnny**
London Fulham Greyhound: **The Regents/The Institute**
London Fulham The Cock: **The Other Bros.**
London Greenwich White Swan: **The Apocalypse**
London Hammersmith Clarendon Hotel: **Small Talk/Bad Publicity**
London Hammersmith Odeon: **Yes**
London Hammersmith Palais: **The Undertones**
London Harrow Rd. Windsor Castle: **White Lines/The Attendants**
London Hornsey King's Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **Weapon Of Peace**
London Kingsbury Bandwagon: **Metal Mirror**
London Knightsbridge Pizza on the Park: **Neville Dickie & Guests (for four days)**
London Lee Old Tiger's Head: **Yakety Yak**
London Marquee Club: **Tygers Of Pan Tang**
London New Barnet Duke of Lancaster: **Dave Ellis Band**
London N.4 The Stapleton: **The Razzy Dazzy Spasm Band**
London N.W.2 Hog's Grunt: **The City Gents**
London Oxford St. 100 Club: **Delta 5/Girls At Our Best**
London Richmond Snoopies: **English Subtitles/Agony Column/Popular Theory**
London Soho Pizza Express: **All-Star Jazzband**
London Stratford Green Man: **Bad News**
London Tooting The Castle: **Brunel**
London Victoria Apollo Theatre: **Shakin' Stevens**
London Victoria The Venue: **Peter Hammill/The Books**
London Wandsworth Southbank Polytechnic: **Stan Arnold Combo/Joe Stead**
London West Hampstead Moonlight Club: **Theatre Of Hate/Final Mode**
London Woolwich Tramshed: **Ken Colyer Band**
Manchester Apollo Theatre: **Jon Anderson & The New Life Band**
Manchester Band on the Wall: **The Cheaters**
Manchester Polytechnic: **Bow Wow Wow**
Newcastle City Hall: **Saxon**
Newport Stowaway: **Creation Rebel**
Nottingham Ad Lib Club: **Crimpelene Skinblende/Howdy Boys/Troy Killjoy/Long Tall Jacks and many more local bands**
Nottingham Imperial Hotel: **Brendan Kidulis & The Stroll**
Nottingham Polytechnic: **Roy Wood's Helicopters**
Paisley Bungalow Bar: **Resricted Code**
Sheffield Limit Club: **Frankie Miller Band**
St. Albans Horn Of Plenty: **The Plugs**
Swansea White Swan: **Graham Larkbey**
Tunbridge Wells Mid-Kent College: **Budgie**
West Bromwich Menzies School: **Soft Asylum**
Workington Carnegie Theatre: **The Enid**

WEDNESDAY

Birmingham Barrel Organ: **Dansette Damage**
Birmingham Finch Club: **The Accelerators**
Birmingham Mercat Cross: **M. S. Nightwork**
Birmingham Odeon: **Saxon**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham (Yardley) Bulls Head: **Roses**
Brighton Top Rank: **Burning Spear**
Bristol Berkeley Suite: **The Barracudas**
Cardiff Casablanca: **Dangerous Girls/Moira & The Mice**
Chatham Scamps: **The Spoilers**
Cheltenham Gloucester College: **Bad Manners**
Cheltenham Plough Inn: **Roadsters**
Edinburgh Nite Club: **Frankie Miller Band**
Ewell The Grapevine: **Avenue**
Grimsby Central Hall: **Steve Harley & Cockney Rebel**
Hanley Victoria Hall: **Madness**
Ipswich Gaumont Theatre: **Dire Straits**
Kendal Brewery Arts Centre: **Bernard Wrigley/Mountain Road**
Kettering King's Arms: **Sid Langley with Jazz**
Kingston Three Tuns: **The Kicks**
Leeds Marquis of Granby: **The Escorts**
Leicester Scamps: **Witchfynde**
Liverpool Brady's: **Pylon**
Liverpool Scamps: **Asylum**
Liverpool The Masonic: **The Dick Smith Band**
London Acton Kings Head: **The Attendants/Red Box/Orson Blake**
London Camden Dingwalls: **Nine Below Zero**
London Canning Town Bridge House: **The Rookies/Mugshot**
London Clapham Two Brewers: **Back Door Man**
London City University: **The Planets**
London Hammersmith Odeon: **Orchestral Manoeuvres In The Dark**
London Hampstead Starlight Room: **Victims Of Pleasure**
London Harrow Rd. Windsor Castle: **Stiletto**
London Islington Hope & Anchor: **Lee Kosmin & Friends**
London Islington Pied Bull: **A Popular History Of Signs/To The Finland Station/Bay Of Pigs**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Marquee Club: **Simple Minds**
London N.W.2 Hog's Grunt: **The Irving Street Band**
London Oxford St. 100 Club: **Chris Barber Band**
London Rainbow Theatre: **Yes**
London Richmond Snoopies: **Fruit Eating Bears/Empty Vessels**
London Shepherds Bush Trafalgar: **Shadowax/B Film**
London Soho Pizza Express: **Al Grey & Buddy Tate/Eddie Thompson Trio (For four days)**
London Stoke Newington Pegasus: **Back To Back**
London Upstairs at Ronnie Scott's: **Final Mode**
London Victoria The Venue: **Joe Jackson**
London West Hampstead Moonlight Club: **Orange Juice/Huang Chung**
London Wimbledon Nelson's Club: **Johnny G**
London Woolwich Tramshed: **Pyewackett**
Loughborough Charnwood Theatre: **Chris Barber Band**
Manchester Apollo Theatre: **The Kinks**
Manchester Polytechnic: **Here & Now**
Nantwich Roosters: **Vermilion Hair**
Newcastle City Hall: **Ian Dury & The Blockheads/Basement 5/Blurt**
Newcastle The Cooperage: **The Cheaters**
New Romney Southlands Y.W.: **The Pulsaters**
New Romney The Seahorse: **Spitz Brook**
Nottingham Ad Lib Club: **Manitou**
Nottingham Hearty Good Fellow: **Gwaihir**
Nottingham Imperial Hotel: **Some Chicken**
Oswaldtwistle Town Hall: **The Notsensibles/The Stiffs**
Paisley Bungalow Bar: **Perfect End**
Preston Ritzey's: **Sensation 90**
Rowley Regis College: **U.X.B.**
Sheffield Brincliffe Oaks Hotel: **No Mystery**
South Woodford Railway Bell: **Original East Side Stompers**
Telford The Ironmaster: **Sub Zero**
Weymouth Pavilion: **Weapon Of Peace**
Wolverhampton Civic Hall: **Hawkwind/Chevy**
Worthing Balmoral Bar: **Panther 45**

DATA CONTROL — LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 — 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thurs 11th Dec — Adm £1.25
THE KRAZE
Plus Support & Jerry Floyd

Sun 14th & Mon 15th Dec — Adm £2.00
ROY WOODS HELICOPTER
Plus Guests & Jerry Floyd

Fri 12th Dec — Adm £1.50
POLECATS
Plus Friends & Jerry Floyd

Thurs 16th Dec — Adm £2.00
TYGERS OF PAN TANG
Plus Support & Jerry Floyd

Sat 13th Dec — Adm £1.50
THE VIPS
Plus Friends & Jerry Floyd

Wed 17th & Thurs 18th Dec Adm £2.00
SIMPLE MINDS
Plus Guests & Jerry Floyd

Wed 24th Dec (Open 7-12pm)
Q TIPS

Wed 31st Dec (Open 7pm-1am)
9 BELOW ZERO

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

STRAIGHT MUSIC PRESENTS

THE CRAMPS

Wasted Youth — **the polecats**

LYCEUM STRAND, WC2

SUNDAY 14th DECEMBER at 7·30

TICKETS £3·50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

Adam & the Ants

CHELMSFORD ODEON
Saturday 13th Dece… 7.30pm
Tickets £3. …
Availa… Box Office and usu… agents.
SOLD OUT

IPSWICH GAUMONT
Friday 12th December 7.30pm
£3, £2.50, £2
Available from Box Office and usual agents.

CARLISLE MARKET HALL
Wednesday 10th December 7.30pm
Tickets £2.50 Available from Pink Panther Records, Rosemary Lane, Carlisle, or £3 on night.

CANTERBURY OD… Sunday 14th… 7.30pm
Tickets …
Av… om Box Office and usu… agents.
SOLD OUT

Kevin Draper for RAINBOW CONCERTS

MUSIC MACHINE

CAMDEN HIGH ST. Opp. MORNINGTON CRESCENT TUBE
TEL: 01·387 0428/9

Thursday 11th — Adm. £1.50
WITCHFYNDE
+ Support

Friday 12th
SOLD OUT

Saturday 13th — Adm. £2.20
CUDDLY TOYS
+ Support

Sunday 14th — Adm. £1.00
NEIL KAYS
HEAVY METAL SOUNDHOUSE
Open 7.30 till 11.30

Monday 15th — Adm. £1.20
LAUTREC
+ Stilleto + X-Effects

Tuesday 16th — CLOSED

Wednesday 17th — Adm. £1.20
THE DARK
+ Red Letters

HAMMERSMITH PALAIS

OUTLAW PRESENTS
The See No More Tour
THE UNDERTONES
Plus Guests
MONDAY & TUESDAY 15th & 16th DECEMBER 8pm
ALL TICKETS £3·00
FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, VIRGIN TICKET UNIT, & USUAL AGENTS. (SUBJECT TO BOOKING FEES)

THE CRYSTAL PALACE

Annerley Road, Upper Norwood SE19 *(Crystal Palace Roundabout)*
CHRISTMAS EVE PARTY NIGHT, 24th DEC.
9 BELOW ZERO
Late Bar till Midnight

DINGWALLS

RHYTHM 'N' BOOZE
THURSDAY 11/ONLY 13 SHOPPING DAYS TO CHRISTMAS WITH
GEORGE MELLY
FRIDAY 12/FROM FRANCE **LITTLE BOB STORY** ★ SATURDAY 13 **SPLIT RIVITT**
SUNDAY 14 EARLY XMAS BOP
THE Mo-DETTES
WEDNESDAY 17/CHRISTMAS R&B SESSION WITH
NINE BELOW ZERO
THURSDAY 18/IT'S THEIR ONLY CHRISTMAS SHOW!
THE ONLY ONES
SUNDAY 21 **JOHN COOPER CLARK** ☆ TUESDAY 23 **STRAY CATS**
LIVE MUSIC. BAR. DISCO. RESTAURANT. VIDEO
OPEN MON-SAT 8PM-2AM. SUN 7-11.30PM. & LUNCHTIMES SAT 12-3PM & SUN 12-2PM
CAMDEN LOCK, CHALK FARM RD, LONDON NW1 01 267 4967

MCP presents

Orchestral Manoeuvres in the Dark

ODEON THEATRE HAMMERSMITH
WEDNESDAY 17th DECEMBER 8.00pm
TICKETS £3.50 £3.00 £2.50
Available from B/O Tel: 01 748 4081 & Usual London Agents

Venue

160 Victoria St., SW1
(Opp Victoria Tube Station)
01-834 5882
Food, Drink, Live Bands, Dancing 7pm-3am

COMING SOON
Thurs 16th December — PETER HAMMILL — £3.50
Sat 20th December — HINKLEYS HEROES — £3.50
Mon 22nd December — THE BLUES BAND CHRISTMAS PARTY — £4.00
Tues 23rd December — THE DANCE BAND & VENUE CHRISTMAS PARTY — £2.50
Wed 24th December — LIGHT OF THE WORLD — £3.00
Wed 31st December — JOHNSONS CHARITY PARTY featuring THE STRAY CATS — £7.50

Rainbow THEATRE

OUTLAW AND PHIL McINTYRE PRESENT
AN OVER THE TOP HEAVY METAL CHRISTMAS EXTRAVAGANZA
with
IRON MAIDEN
SPECIAL LOW PRICE GIG. YOU ARE BEING FILMED
D.J. NEAL KAY
SUNDAY 21ST DECEMBER 8pm
TICKETS £2.50, £2.00
FROM BOX OFFICE, LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, VIRGIN TICKET UNIT & USUAL AGENTS
SUBJECT TO BOOKING FEES

Please phone before setting out! check, but avoiding major disasters, here is:-

WHAT'S ON AT THE ROCKGARDEN

PYLON
THU 11. From America, a 4-piece described as: "American band in it's prime" by the New York Rocker. TIESTO

MODERN EON
FRI. 12. "Unique blend of fragile vocals, delicately echoed guitar and murderously military drumming"..... MELODY MAKER

RICO
SAT. 13. This original & creative ska/jazz trombone player and, more recently, SPECIALS sideman, will head up his own band playing instrumentals for listening and dancing. JO BROADBERY & the STANDOUTS support.

BENEFIT 2 DAY EVENT FOR ST PAUL'S CHURCH (IN COVENT GARDEN).

SUN 14. TRIBESMAN
Immaculate reggae with fresh jazz improvisations and good time atmosphere that's down right intoxicating.

MON 15 Mo-DETTES
Fiercely independent with a tense, sound — witness their excellent 45's 'White mice' & 'Paint it Black'.

ROCKGARDEN NEW YEARS EVE PARTY
WITH THE **FAMOUS BLUES BUSTERS**
Featuring a line up that has touched practically every important British blues band. Mayall's Bluesbreakers, Savoy Brown, Fame's Blueflames, plus sessions with U.S.A. Coasters. Phone for more info but as well as the finest, down-the-line R&B our ticket price inc. a 3-course meal & coffee!!
BOOK NOW!

The Doors open 8·45 till late, except Sunday when it's 7·30 till 12. Real Ale & Cocktails right thru. Our restaurant is open 7 days a week — 8·30 AM till 6·00 AM. most days. Phone for details. We are on the corner of King St. & James St. old Covent Garden (100 mtr. from tube Station).
PHONE: 240·3961

ACKLAM HALL

Acklam Road, W10
(Ladbroke Grove Tube Stn)

Thurs 11th & Fri 12th December
THE FALL
+ The Hamsters
Adm £2.00. Doors open 8.00
Hot & Cold Food Available

Thursday 18th December
DELTA 5
+ Essential Logic
+ The Vincent Units
Adm £2.00. Doors open 8.00
Hot & Cold Food Available

Hall available for private hire, Band rehearsals, Meetings, etc.
Tel John Gleeson or Meny Kebede on 960 4590 for details.

THE BRIDGE HOUSE

23 BARKING ROAD, CANNING TOWN, E16

Thursday 11th December — 60p
THE MONSTERS
+ R.P.M.

Friday 12th December — £1
THE BOYS
+ Johnny Hollidays Escape Club

Saturday 13th December — £1.50
FABULOUS POODLES
+ Tea Boys

Sunday 14th December — 70p
SUNFIGHTER (ex RDB)
+ No Idea

Monday 15th December — £1
PURPLE HEARTS
+ The Long Run

Tuesday 16th December — 60p
TRUE LIFE CONFESSIONS
(featuring John Dummer + Friends)
+ One on One

Wednesday 17th December — 60p
THE ROOKIES
+ Mugshots

Thuesday 18th December — 60p
THE MONSTERS
+ Johnny Hollidays Escape Club

THE ATTENDANTS

DOUBLE A SIDE SINGLE
HAPPY FAMILIES DEADBEATS & NO ONES
AVAILABLE ON BLACK & WHITE RECORDS BW2

DECEMBER DATES
10 BRECKNOCK, CAMDEN
11 TARGET, READING
13 SLOUGH COLLEGE
16 WINDSOR CASTLE
17 KINGS HEAD, ACTON
24 WHITE SWAN, SOUTHALL
31 BROOK HOUSE, HAYES

SINGLE OBTAINABLE THROUGH ROUGH TRADE & FRESH RECORDS

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Wednesday 10th December — £1
METHOD ACTORS

Thursday 11th December — £1
THE SOUND

Friday 12th December — £1
G.B. BLUES CO
featuring Root Jackson

Saturday 13th December — £1
THE LEMONS

Sunday 14th December — £1
HUANG CHUNG

Monday 15th December — £1
THE MECHANICS

Tuesday 16th December — £1
NEW APARTMENTS

Wednesday 17th December — £1
LEE KOSMIN & FRIENDS

CAROLINE Roadshow

Fri 12th Dec **TALK OF THE EAST, LOWESTOFT**
with Special Guests
WITCHFYNDE

Sat 13th Dec — CORN EXCHANGE, MAIDSTONE

Thurs 18th Dec — CHANCELLOR HALL, CHELMSFORD

Fri 19th Dec **STOUR CENTRE, ASHFORD, KENT**
with Special Guests of the Caroline Roadshow
SLADE + The Drill
Doors Open 7.30 pm. Adm. £2.50

CAROLINE BRITAIN'S BEST ROCK ROADSHOW WITH DJ'S ROBB EDEN BRIAN MARTIN & TOM ANDERSON
DOORS OPEN 8pm — BAR — Adm £2.00

DATA CONTROL — LIVE ADS (01-261 6153)

MCP presents

SLADE

+GUESTS

ODEON THEATRE, HAMMERSMITH
MON 26th JANUARY 8.00pm
TICKETS £3.50 £3.00 £2.50 Available from B/O Tel. 01 748 4081

THE GREYHOUND
FULHAM PALACE ROAD

Thursday 11th December £1.00
TV SMITHS EXPLORERS
+ SOS & The Escape

Friday 12th December £1.00
KIM BEACON & THE MOONBOYS
+ The Nuggets

Saturday 13th December £1.50
THE BOYS
+ Twig & The Kicks

Sunday 14th December £1.00
EARL OKIN
+ Catchermann

Monday 15th December £1.25
PUNISHMENT OF LUXURY
+ Thieves Like Us

Tuesday 16th December £1.00
THE REGENTS
+ The Institute

Wednesday 17th December
Closed for Private Party.

STARLIGHT CLUB
100 West End Lane
West Hampstead, NW6

Thursday 11th December £1
BLACK MARKET

Friday 12th December £1.50
THE BREAKFAST BAND
(Reggae/Rhythm)

Saturday 13th December £1.50
NO MEEN FEET
+ All Known Germs

Monday 15th December £1
FOLK & BLUES NIGHT

Tuesday 16th December
Phone Club for details

Wednesday 17th December £1
VICTIMS OF PLEASURE

Thursday 18th December £1
BLACK MARKET

---

101 CLUB
101 St John's Hill
Tel: 01-223 8309

Wednesday 10th December
MIDNIGHT & LEMON BOYS
+ Press Gang

Thursday 11th December
THE FIX +The Producers

Friday 12th December
VICTIMS OF PLEASURE
+ The Allies

Saturday 13th December
FAMOUS BLUES BLASTERS

Sunday 14th December
ORANGE JUICE + The Fire Engines

Monday 15th December
PETITE & THE CARBON UNITS
+ Way of The West

Tuesday 16th December
NO SWEAT + Stilleto

Wednesday 17th December
CLOSED FOR PRIVATE FUNCTION

THE PORTERHOUSE
20 Carolgate, Retford, Notts

Friday 12th December £2.00
GENERATION X

Saturday 13th December £2.00
DEF LEPPARD

ERATIC PROMOTIONS *presents*
at LUCA CENTRE, Rutland St., Leicester

MO-DETTES
+ THE NEW-MATICS

Fri Dec 12th, 8.30. Bar till 2 am

Adm. £1.50 Adv. £2 Door
From OASIS, Silver St. or Tel. 700498

STRAIGHT MUSIC PRESENTS

STEVE HARLEY
and cockney rebel

TheHitMen FISCHERZ

LYCEUM
STRAND, W.C.2

SUNDAY 21st DECEMBER at 7·30

TICKETS £3·50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245,
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

THE MOONLIGHT CLUB
100 West End Lane,
West Hampstead, N.W.6.

Wednesday 10th December £1.50
VICE VERSA
+ The Room

Thursday 11th December £1.50
THE LINES
+ The Decorators

Friday 12th December £1.50
JOSEF K
+ Square One

Saturday 13th December £1.50
LES APACHES
+ Out On Blue Six

Sunday 14th December £1.50
SORE THROAT
+ Broadcast

Monday 15th December £1.50
MARTIAN DANCE
+ I'm So Hollow

Tuesday 16th December £1.50
THEATRE OF HATE
+ Final Mode

Wednesday 17th December £1.50
ORANGE JUICE
+ Huang Chung

Tickets available for all London Concerts of the following

DEC 21, 22 POLICE tickets on sale Sunday Dec 14 at 10 am
— personal applications only

DECEMBER
11 Al Stewart
11 Burning Spear
12 Hugh Mundell/Aswad
12 The Enid
12 Eddie & The Hot Rods
13 Ultravox
14 Echo & The Bunnymen
14 The Kinks
14 The Cramps
15, 16 Undertones
17, 18 Yes
17 Orchestral Manoeuvres
18 Steeleye Span
20 Saxon
20 Gary Glitter
21 Iron Maiden
21 Steve Harley
22 XTC
22, 23 Ian Dury
24 Madness
30 Siouxsie & The Banshees

JANUARY
4 Sweet
17 Boomtown Rats
18, 19, 20 Black Sabbath
23, 24 Cliff Richard
28, 29 UFO

SAT, 27th DECEMBER — ELVIS COSTELLO / UB40 / ROCKPILE
— Birmingham National Exhibition Centre

LONDON THEATRE BOOKINGS
General enquiries Tel 01-439 3371. Instant Credit Bookings 01-240 1369/0681. Postal Bookings 96 Shaftesbury Ave. W.1. Personal callers 31 Coventry Street, Piccadilly Circus and 42 Cranbourne Street, Leicester Square, Tel 01-437 5150

ARMAGANF

Wed. 10th Dec
BROOKHOUSE — KINGSHILL AVE., HAYES, MIDDX
Sat. 13th Dec.
SLOUGH COLLEGE

KENNEDY STREET
ENTERPRISES LTD Presents

THE ANTS
+ Support
at Manchester Apollo
(Box Office 061 273 1112)
Monday 15th December at 7.30pm
Tickets £3.00, £2.50

TIME FLIES
and Guests
The Numbers
at the Kensington
Russell Gdns, W14
Wed 17 Dec.
Adm 50p.

JOHN BULL
590 Chiswick High Road, London W4
(Opposite Gunnersbury Station)

Fri 12th Dec £1
ROY HILL BAND

Sat 13th Dec £1
MICKY JUPP BAND

Sun 14th Dec £1
JACKIE CHALLONER BAND

NME Live ads
are seen by over
HALF A MILLION
more people than our nearest selling rival

ROCK CITY
Formerly HEART OF THE MIDLANDS
Talbot St., Nottingham
Tel. 0602 411212.
Open 8pm to 2am

Thursday 11th December — Adv Tickets £3.00
THE UNDERTONES + Orange Juice

Friday 12th December — Adv Tickets £2.50
SHAKIN STEVENS
+ Marshalls Doctor

Saturday 13th December — Adv Tickets £2.00
ECHO & THE BUNNYMEN
+ The Sound

Thursday 18th December — Adv Tickets £2.50
STEVE HARLEY & COCKNEY REBEL + Support

Friday 19th December — Adv Tickets £3.00
THE KINKS + The Gas

Saturday 20th December — Adv Tickets £3.00
XTC + Modern Man

Tuesday 23rd December — Adv Tickets £2.50
HINKLEY HEROES
Featuring Tim Hinkley, Boz Burrell, Mel Collins, Henry McCulloch, John Halsey, Mitch Mitchell, Poly Palmer & Roger Chapman.

Wednesday 24th December — Adv Tickets £3.00
GARY GLITTER + Moving Parts

Tickets from Rock City, Virgin Selectadisc Victoria Box Office Way Ahead, Revolver, R E Chords (Derby) + Revolver (Leicester) or by post from Rock City — Cheques payable to Rock City.
Must be over 18 years of age.
No Membership Required.

KENNEDY STREET
ENTERPRISES LTD Presents

CHRISTMAS TOUR 1980

Hawkwind
PLUS SPECIAL GUESTS
CHEVY

12 December	EDINBURGH Odeon	7.30
13 December	MIDDLESBOROUGH Town Hall	7.30
16 December	LANCASTER University	7.30
18 December	LEWISHAM Odeon	7.30
19 December	SOUTHAMPTON Gaumont	7.30
20 December	TAUNTON Odeon	7.30

All ticket prices £3.50, £3.00, £2.50 EXCEPT
Lancaster University – all tickets £3.00

PCLSU *presents*

EDDIE & THE HOT RODS
Special Guests — **GENO WASHINGTON**
+ The Reptiles

FRIDAY 12th DECEMBER 7.30 pm
Cheap Late Bar — 1st Pint Free.

Central London Poly, 115 New Cavendish St W1 (Oxford Circus or Great Portland St Tubes) £1.20 Students, £2.20 others. Advance at S.U on 636 6271 and agencies.

THE UNDERTONES
HULL CITY HALL
Friday 12 December 7.30pm
Tickets £3.00 & £2.50.
Available from Gough & Davey.
Kevin Draper for
RAINBOW CONCERTS

GARAGELAND IMPORTS

BELGIUM continues to put out some of the best independent product around. Hot on the heels of the delectable 'From Brussels With Love' cassette (reviewed in last week's *NME)* comes a single by Sic, 'Between'/'Cover Girls Smile'. Write for info to Rue de Trazegnies, 53-6031, Monceau, Belgium. The 'Brussels' tape, incidentally, will be available from Rough Trade for around £3.00. Also out on Disques Du Crepuscule is the Michael Nyman record 'Mozart'/'Webern'.

GARAGE LAND

Compiled by PAUL DU NOYER

SINGLES

■ Self-styled "anti modernist label" Inertial Records bring out an EP this week — by **Inertia** — called 'Danceband Attitude (Pop Anguish En Route)', It's got four tracks and, with a name like that, a hell of a lot to live up to. Inertia's first 45 'The Screen' is also re-released and you get the records for 80p each (incl p&p) or both together for £1.50 ("the perfect gift set" it says here). Write to Inertial at 2 Hillingdon Road, Uxbridge, Middlesex.

■ **Systems** are a four-piece band whose origins lie in the network of obscure-but-almost-legendary Liverpool bands like Activity Minimal and The Jetsons. They hope to have their debut single 'Scenery' out by the 14th, on Stress Records.

■ 'Angst In My Pants' is a double EP out on Deleted Records. As well as a, quote, "fab sleeve", it's got 16 tracks by luminaries such as **The Door And The Window, The Digital Dinosaurs** and **Lily Malone & Angus McSteering-wheel** (doesn't he write for *NME?).* You can get it for £1.15 (incl p&p) from 19 Riby Road, Keelby, Grimsby, South Humberside.

■ **A Popular History Of Signs** and **To The Finland Station** are the two bands who run the Islington-based Melodia Records. 'Justice Not Vengeance'/'Possession' is the first single from the first of those two bands and it's out now.

■ **Kleen Heels** describe themselves as a "half scouse half blind singing octet". Be that as it may, their single 'Lady'/'For Skin' is out on Ruff Mix Records for 75p. Ask for Dave at The Two Brewers, Clapham.

■ Busker **Chris Evans** makes his vinyl debut with a four-song 45 on Welsh label Bluestone. It's £1.30 (incl p&p) from Reg Dyer. 17 Gelliwen, Lechryd, Nr. Cardigan, West Wales.

CASSETTES

■ **The Strangers** have made a tape of three of their songs. It's yours for £1.20 if you write to Phil Day, 9 Belmont Road, Bushey, Herts.

■ Whoever **The Insurmountable Midget** might be, his cassette is called 'Just Around The Cornea'. Send a C60 plus 50p to Butter, 202 Wanstead Park Rd., Ilford, Essex.

■ 'Episode 3' is an eight track compilation tape of people from the Merseyside area: **Cooling Towers, Chinese Religion, Just Phase, Stewart Landler** and **Unframed Picture.** It costs £1.50 plus SAE from CTS, 2 Wrigley Road, Haydock, Merseyside.

■ Still on Merseyside, **Dead On Arrival** are offering a tape of their greatest hits. Send a C60 and SAE to Flat 4, 31 Seabank Road, Wallasey, Merseyside.

■ Yes, it's true: Rong Wrong Cassettes have issued 'RW9' by **D Hopwood.** Prove it to yourself by writing to the man (enclosing £1.00 and SAE) at 44 Rosefield Crescent, Rochdale, Lancs.

■ Vaguely experimental" is the tantalising description offered of the tape by **THX 113.** It's obtainable from Steve Whitford, 33 Lodge Hill Road, Lower Bourne, Farnham, Surrey — just include either a blank cassette (30 minutes or more) or else £1.20.

■ 'Whatever Happened To Punk Rock? isn't a rhetorical question, it's a compilation tape put out by 4 Minute Records for 50p and SAE. They've also got solo tapes by **Still Life, Complex Society, Teenage Vice, Deft Jerks, Plastic Noise, Subtle Props** and **Sinister Turkeys** — all at 50p each or £2.50 the lot. And they've got **Electrix** EP for £1 plus p&p, not to mention those **Sinister Turkeys'** 'Those Who Dance' EP for £1.20. The man to blame is Allan Brown, 69 Glen Cannich, St Leonards, East Kilbride, Glasgow.

■ The cryptically-named **The** have a C60 called 'Music Without Culture'. Send a quid or blank tape and SAE to 2 Drayton Street, Swadlincote, Derbyshire, DE11 8LB.

■ **Gordon Hope** is putting out a C60 of his "artistic doodlings"; it's 'Those Little Aliens Electronic Noise Tapes Incident In Moderan', or something, and comes with a free booklet for a total of £1. He's also got 50 copies of the first Strange Sounds fanzine left (after selling 250) and offers one to anyone who sends an SAE — first come first served! And there's another ish on the way soon. Write to Gordon at 24 Cowper Mount, Leeds LS9 7BB.

■ There's a C60 compilation of young Watford groups called 'Bouquet Of Barbed Wire' sub-titled 'How to Pitchfork Babies into Telephone Boxes'. It's available from Dead Hedgehog Enterprises (for £1 incl p&p) at 20 St Johns Road, Watford, Herts.

■ Irrelevant Wombat Records have two cassette LPs: 'The Demonstrable Index Of Kalsity' by **Amsterdam 5** (C60) and the IWR compilation (C90). Send your blanks with SAE to 7 D'Arcy Drive, Kenton, Harrow, Middx HA3 9JR. Both works are guaranteed not to be "some idiot improvising on a synthesiser". Could you ask for more?

The Romantics. Pic: Chris Walker

Romantic Delusions

THE FIRST ROMANTICS single, 'What I Like About You', was a superior power-pop anthem which suggested that the band had something to offer. 'The Romantics', the Detroiters' debut album, also proved to be a good, if hardly wonderful, sample of their particular line in red-leather rock. But now, with the release of **'National Breakout' (Epic),** serious doubts arise about the band's ability to find a niche of their own. For, despite a belief by the Pete Solley-produced foursome that this'll be the big one, 'Breakout' seems to grab at everything but ends up with a pocketful of air. One track alone, a backstreet crawl known as 'A Night Like This', but elsewhere, Messrs. Palmar, Marinos, Cole and Skill merely elect to revive memories of Crawdaddy era Stones ('I Can't Tell You Anything'), Hank Marvin ('21 And Over'), and The Beatles ('Take Me Out Of The Rain'), even copping our annual Gerry and The Pacemakers soundalike award for their performance on a Mersey strumalong titled 'Forever Yours'. All great fun, of course, but, unless The Romantics take a look around and really try to get to grips with what's happening then I fear their only contribution to the '80s scene will be as additions to the dole queue.

● **999:** 'The Biggest Tour In Sport' (Polydor). Not so much an album as a 12" EP containing six tracks — 'Homicide', 'Feelin' Alright', 'Inside Out', 'Emergency', 'Titanic Reaction' and 'Boys In The Band', recorded during 999's last 54 date US tour. And housed in an eye-catcher by the highly-esteemed Caramel Crunch.

● **Various Artists:** 'Pebbles Vols. 9 and 10' (BFD). More psychedelic punk of the '60s dispensed by numerous US and Canadian bands whose fame generally never spread past the next block, the exceptions being Moonraker, who became Sugarloaf, Ides of March, The Five Americans and The New Colony Six.

● **Various Artists:** 'The Day The Music Died' (Silhouette). The death of Buddy Holly, commemorated by an album that includes newscasts of the 1959 aircrash, several tribute songs, and some interviews not only with Holly (one by Alan Freed), friends and family, but also one with a guy whose claim to fame was that he once interviewed the Lubbock bopper! Grave on.

● **Jack Miller:** 'Rockers Rising' (Haiku). Super reggae and jazz slanted release from a white Californian singer-songwriter who sensibly decided to head for Jamaica and have such luminaries as Robbie Shakespeare, Sly Dunbar, Carlton Davis, Chinna Smith, Ansel Collins and The Mighty Diamonds provide his rhythm tracks. Deserving of release on a major label.

IMPORTS TOP 10

1. **Clash**..... Black Market (Epic)
2. **Stranglers** Stranglers IV (A&M)
3. **MFSB** Mysteries Of The World (TSOP)
4. **Jimi Hendrix** Free Spirit (Thunderbird)
5. **999** Biggest Tour In Sport (Polydor)
6. **Gang Of Four** Gang Of Four EP (Warner Bros)
7. **Clash** Pearl Harbour (Jap. Columbia)
8. **Yarborough and Peoples** The Two Of Us (Mercury)
9. **David Coverdale** Whitesnake (Vogue)
10. **The Reddings** The Awakening (I Believe In A Dream)

Chart courtesy: HMV Oxford Street, Bonaparte Kings' Cross, Record Corner Balham.

LIVE
PHONE 01 261 6153

KEVIN STREETS ENTERTAINMENTS PRESENTS
STOCKTONS WING
Plus BARRY MOORE
College of Technology, Kevin St, Dublin
— in the Gleeston Hall
Tuesday 16th December — 8 pm.
Tickets £2.00 from Murrays Record Shops, Dublin.

KENNEDY STREET
ENTERPRISES LTD Presents
The star of television's "Oh Boy!"
Shakin' Stevens
"Marie, Marie"
APOLLO VICTORIA
Box Office: 01-828 6491
TUESDAY 16 DECEMBER at 7.30 pm
Tickets: £4.00, £3.50, £3.00, £2.50

MEAD GOULD PROMOTIONS
IN CONJUNCTION WITH
FRAMES TRAVEL
OFFER YOU THE CHANCE TO SEE
PINK FLOYD LIVE IN CONCERT
AT THE 10,000 CAPACITY
WESTFALLENHALLE
IN DORTMUND, WEST GERMANY
Tickets are available for Monday, Tuesday & Thursday, 16th, 17th & 19th February, 1981
THE PRICE OF £67.00 INCLUDES
☆A GOOD SEAT AT THE CONCERT
☆ LUXURY COACH TRIP FROM LONDON TO DORTMUND RETURN
☆ RETURN FERRY TICKETS FROM DOVER/OSTENDE
☆ OVERNIGHT STAY AT THE DREES HOTEL IN DORTMUND IN ROOMS WITH BATH, AND BUFFET BREAKFAST
Please complete the booking form below and return with s.a.e. and £15 deposit to:
MEAD GOULD PROMOTIONS
18a VALKYRIE ROAD
WESTCLIFF-ON-SEA, ESSEX
As space is limited, early booking is essential. Unsuccessful applicants will have their deposit refunded by return of post.

BOOKING FORM
Please print clearly in BLOCK CAPITALS
NAME.....
ADDRESS.....
.....
16th | 17th | 19th | No of tickets
PLEASE MARK DATES IN ORDER OF PREFERENCE
FOR EXAMPLE
16th: 1st | 17th: 2nd | 19th: 3rd | No of tickets: 4
Please make crossed cheques/postal orders (send no cash) payable to: MEAD GOULD PROMOTIONS

THE Venue
160 VICTORIA ST. SW1
(opp Victoria Tube station)
01-834 5882
Tickets from The Venue Box Office and the Ticket Machine in the Virgin Megastore, 14 Oxford Street, W.1. Postal Applications (P.O's only) from The Venue.
Food, Drink, Live Bands, Dancing 7pm-3am
MAIN BANDS ON STAGE AT 9 pm
Wednesday 10th December £3.00
JOHN COOPER CLARKE
Thursday 11th December £2.00
DURAN DURAN + PHILIP GAYLE
Late Night £2.00
ELEKTRO DISKOW
Friday 12th December £3.50
Benefit for Polydor Records featuring
JOHN OTWAY + WILD WILLY BARRET
Saturday 13th December £3.00
KEVIN COYNE
Sunday 14th December £4.50
ERIC BURDON'S FIRE DEPT
Monday 15th December £3.50
NIGHT
featuring Chris Thompson, Steve Lange, Billy Kristians, Robbie McIntosh
Late Night 10.30 onwards £2.00
VICARS & TARTS PARTY
Tuesday 16th December £3.50
PETER HAMMILL
Late Night £2.00
SHOCK
Wednesday 17th December £3.00
BAUHAUS
Thursday 18th December
PRIVATE PARTY 7.30–10.30
Late night £2.00
ELEKTRO DISCOW
Friday 19th December £3.50
FAMOUS NAMES CIRCUS + THE INSTITUTE
Sunday 21st December £4.50
BURNING SPEAR

BROADWAY TICKET AGENCY
Tickets on sale now for
IAN DURY
in Concert at the Sobell Centre
Dec 21, 22 & 23
BOOMTOWN RATS
in concert at Hammersmith Odeon
Jan 17
BROADWAY TICKET AGENCY
8 Claybury Broadway, Clayhall, Ilford, Essex
Phone 01-551 4138/9

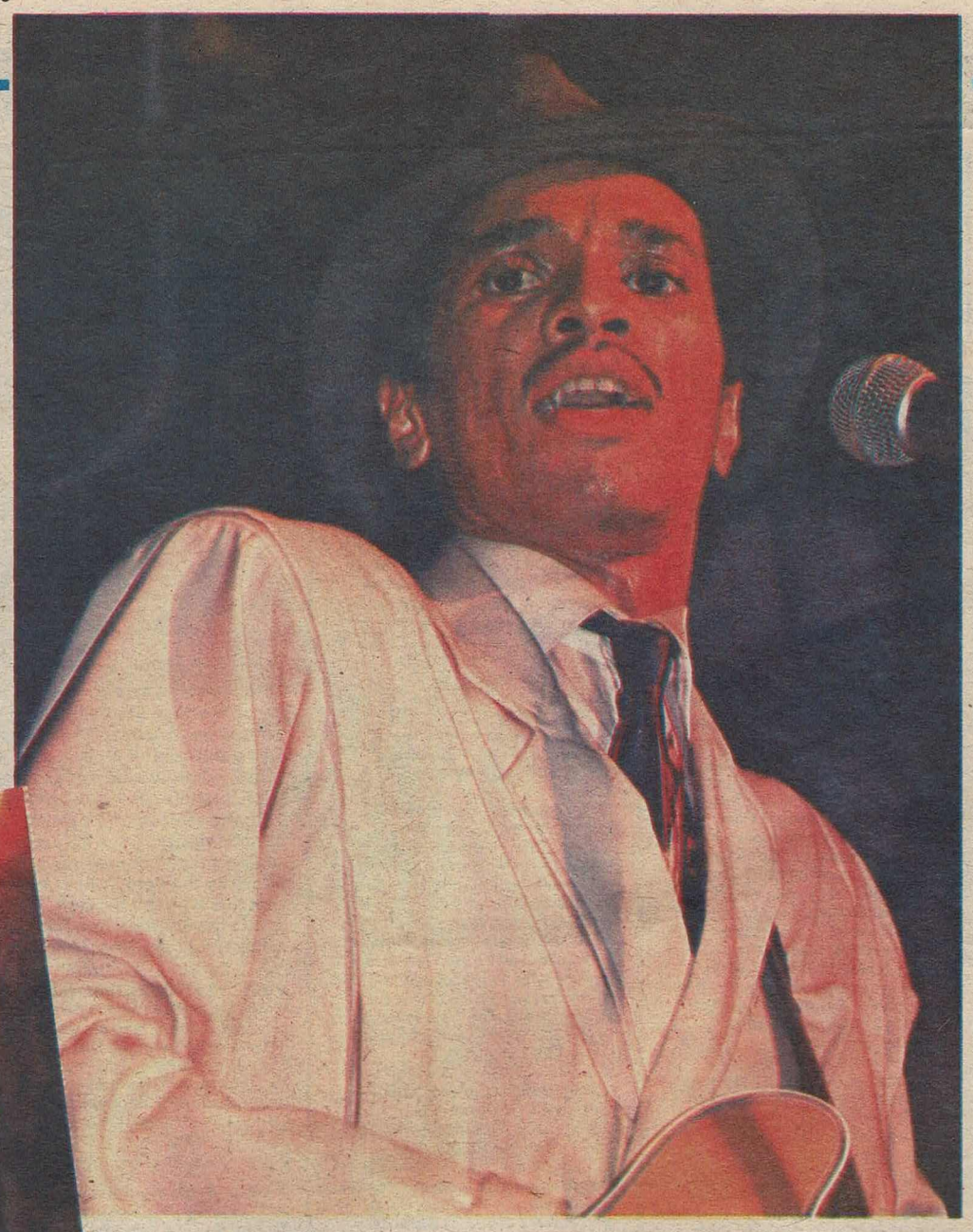
NEW WAVE
AT THE
100 CLUB
100 Oxford St.,
London W1
Tuesday 16th December
DELTA 5
+ Venigmas
8 till 12 £2

THE KENSINGTON
Russell Gardens W14
603 3245
Wednesday 10th December 50p
THE MUNCHIES
Thursday 11th December 75p
CHUCK FARLEY
Friday 12th December 75p
THE ROOKIES
Saturday 13th December £1
BASIL'S BALLSUP BAND
Sunday 14th December £1
TELEMACQUE
Monday 15th December 50p
SKETCH (Jazz Rock)
Tuesday 16th December 50p
THE C SHARPS
Wednesday 17th December 50p
TIME FLIES

CLARENDON
HAMMERSMITH
BROADWAY
3 : 00 AM
RED SHIFT
SMALL TALK
Tuesday 16th December
Admission 50p

DEREK BLOCK presents
GLITTER OVER CHRISTMAS
GARY GLITTER
THE REVILOS
PROTEX
SATURDAY 20th DECEMBER 7 p.m.
Rainbow THEATRE 232 SEVEN SISTERS RD. LONDON N4
TICKETS £4.00, £3.50, £3.00.
From Box Office 01-263-3148/9;
London Theatre Bookings, Premier Box Office, Ticket Machine

LIVE!



Augst and a swinging coconut. Pix Peter Anderson

AND NOW I WANNA KISS YOUR COCONUTS

Kid Creole And The Coconuts

New York

DEEP INTO the cool night, the nightclub crew arrive; see them cruise the room, when that Kid Creole starts to croon!

Actually, it was about nine o'clock, and the chintzy crazy crazy Coconuts were trying to jump-start a misty Beacon Theatre (somewhere under the *Rainbow)* full of militant thread dreads and plainer white compatriot youth all waiting for the Main Attraction — Mr Jimmy Cliff. The ambience only suited *intervention,* and the acoustics were decidedly *wide open plains* . . . but I wouldn't have missed them bar a party at Robert De Niro's.

The massed rank and smiles of the Coconut package tour jiggled and dribbled onto the stage to the lowly slow skank of a gorgeous and unrecorded piece named 'Deputy Of Love'. August Darnell's entrance is built up — the man in baggy white suit looking tonight like a cross between pyjamas and zoot (Little Lord Calloway?). But for sartorials attention zooms stageleft to joint lead vocals Lori Eastside — wearing what looks like an acid-panto version of Robin Hood tunic and cap (except she's got these spaceage antennae pigtails screaming out starward and kept in place with ribbons like creeping ivy).

Bugger seating arrangements! My smile and my knees led me to the front of the stage, where I exchanged fingerclicks with (namecheck!) Lori's sister and her friend Sharon. If — as Max Bell suggested last week — The B-52's have the rhythm frenzy but no visual front, then this is the school of cool they should attend to, but quick (before they're overshadowed).

What a show! This mob's got it all — sex, dance and unpresupposing dashes of theatrics. Vibesman Andy Hernandez vies with Lori for upstage and outrage, achieving near total eclipse with a loop of backflips, toe touches and other more elaborate dance moves. He's now got a crew cut.

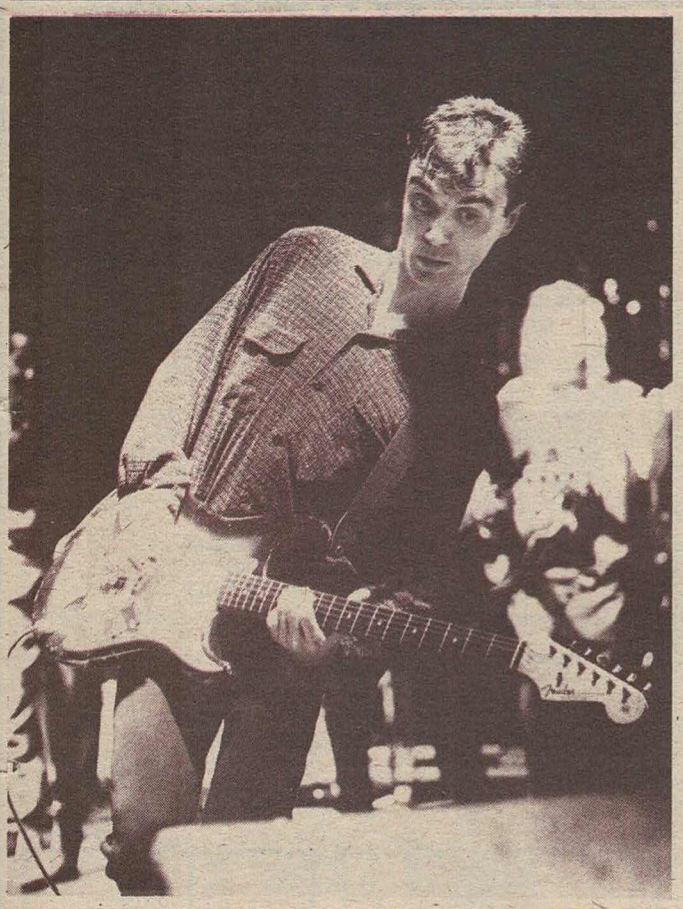
The three Coconut bathing belles meanwhile, do the Dance of the Year and project an exceedingly attractive auto suggestion to men and women. Talented gals!

Numerous jungle hats wear bass, keyboards, guitar and drums, and make but devilish with a judiciously juiced voodoo beat. It should be heard much nearer midnight, methinks. It made *me* dream of a white Christmas . . .

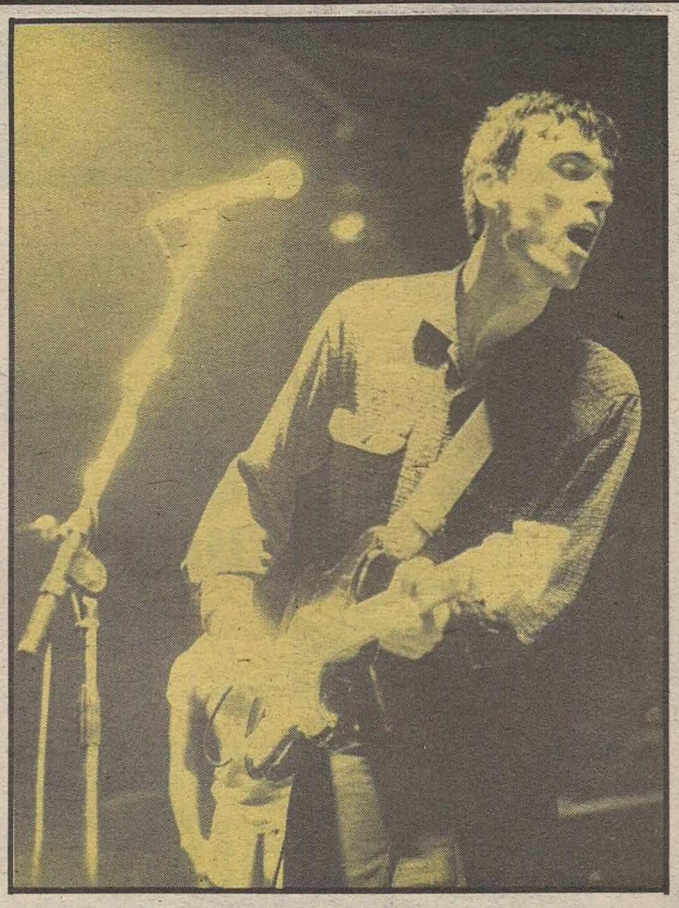
Anyone disappointed with Coconuts on record (like *rock* music or something, do you?) will either respond to the live levitation of standards ('Mr Softee', 'Darrio', 'There But For The Grace Of God' are the ones I recall) or shuffle off in the opposite direction; there's a club I know, named the Mortal Coil . . .

One last thing: at a party on a separate night, I was informed by Lori that the accent I attributed to her in a previous Coconuts piece was entirely erroneous. As she and her friend are very capable (pro) female wrestlers, I hereby retract the comparison with Rhoda Morganstein, and in its place inscribe the proper borough of Shee-car-go. Swing it, Coconuts!

Ian Penman



Byrne in motion. Pix David Corio.



Talking Heads

Hammersmith Palais

A STRANGE night at Hammersmith Palais.

During their set, I liked Talking Heads; afterwards, all that stayed with me were the flaws. On the one hand, it was sloppy, loose and fun; on the other, it was sloppy, loose and . . . I begin to worry. As if the high of seeing the Heads slowly but surely drained away, replaced by a reluctant awareness that a lot of their songs didn't really work at all.

Boots For Dancing and U2 didn't work either, they were obstacles to be endured rather than extras to be enjoyed, their dull and crass ego trips exacerbating the crowd's natural impatience for Talking Heads.

Boots For Dancing, an Edinburgh quartet currently on Bob Last's Pop:Aural label, were clearly out of their depth.

"We usually play youth clubs," their singer Dave Carson explained as yet another song shuddered to a clumsy, ragged finish. Pity the youth. BFD's chief problems appear to be a singer who can't project either his voice or himself and their desire to play a manic pop-funk that they simply don't have the technique to manage. Nearly every song ran out of either steam or control about halfway through.

U2 were reviewed last week so I'll just say that I hate them. Their pretension, conservatism and the egotistic melodrama that underlies their whole Romantic Rock style (closer to Barclay James Harvest than Iggy Pop) made it difficult to imagine a more inappropriate support to Talking Heads' new pseudo-tribal funk groove.

I say pseudo-tribal because David Byrne's in-print ramblings about a mystical communion with the audience stemming from his new Afro-derived music seem to me a load of bunk. It's okay to enliven rock by introducing African drumming, rhythm patterns and musical devices (remember Osibisa?), but it seems absurd to imagine you can also import a music's cultural context from one society to another.

Whatever function an African music has for its particular society, it can't possibly have the same meaning for a Western audience conditioned to listen for, and expect, different things from their culture.

Still, I do like 'Remain In Light' and was keen to see the new nine-piece band in action at the packed Palais. From the opening notes of 'Psycho Killer', the crowd went apeshit, waves of bodies pogoing around in wild, zig-zagging sweeps. If, later, things weren't quite so frantic, a party atmosphere did prevail, partly eclipsing the peculiar happenings onstage.

For a start, the band — and this was especially true of the new members — appeared to have strapped on their smiles with their instruments and all their onstage jokiness and bonhomie looked blatantly phony. Adrian Belew's smarmy grin was *well* over the top and only Tina Weymouth, hunched tentatively over her bass, seemed as unsure of what was happening as I was.

Belew had come onstage with the basic quartet of Byrne, Frantz, Harrison and Weymouth and by the time the rest of the band had assembled — wandering on one at a time during 'Psycho Killer', 'Warning Sign', 'Stay Hungry' and 'Cities' — I was already sick of the whining feedback that was to be his sole contribution to the evening. To quickly list my other doubts: Dolette McDonald has a magnificent voice, but it didn't fit and tended to drown out David Byrne; there's little point in having two bassists if they're both playing the same riffs; and the sound overall seemed too densely textured, only 'Houses In Motion' benefiting from the contrast of quieter passages. The band could have been tighter, better mixed and altogether *harder.*

And yet . . . I enjoyed them, particularly on the new songs like 'Born Under Punches' and the marvellous 'Once In A Lifetime'; they laid down a celebratory, swirling soft-core funk that switched between pounding rhythm tracks and those swaying, buoyant choruses that really do feel like they could lift you away. If the songs lacked the tension, poise and subtleties of the album versions (and the 'Fear Of Music tracks certainly did), their live power and vitality seemed ample reward . . . at the time.

In the end, I can only reiterate my confusion. On paper, this nine-piece band sounds like a brilliant, innovatory move for Talking Heads; if it didn't gell on the night, well, there's always the next gig. But a few days after this one, I can't shake off a gnawing desire to have the old Heads back.

This live Afro-funk had an ersatz quality to it that can be put down to the new members and their fooling around. At least, I remain deeply suspicious — I mean, what a terrible fate for a critic, to be conned into having a good time!

Graham Lock

RICARD
PASTIS
PR
RICARD
70cl-24 fl. oz.
75° PROOF
FRANCE
IMPORTE DE FRANCE
LE VRAI PASTIS DE MARSEILLE
RICARD
RICARD
RICARD
No 1 in France

The Human League

Hammersmith Odeon

NOTHING HAS ever gone right for The Human League. At the Odeon, the conclusion of a survival tour, an audience's sympathy, love and blind faith combined to give the band a rousingly supportive reception for a set that was built on hope, ambiguity and a tenaciously tactical mobilisation of all the good things in The Human League baggage. But if the performance had the trappings, encores and dotty dancing to suggest that the League have at last got it right, the overall impression was that they are beginning a long journey that can only end with them being dismissed as revivalist kings of the electronic 'age.' Or *accepted* as revivalist kings.

Ignored for so long, having survived a split straight down the middle, The Human League might yet be stubborn enough to persist until their original ideas are fully accepted — if ever — instead of developing and expanding them. Hopefully this enchanting but uncomfortable show was just the philosophical result of shock, a sentimental confirmation that the League still throb, not a resigned announcement that this is how it's going to be for the next five years.

The split has left the League with the boy and his toys, Adrian Wright, and the fringe with the voice, Phil Oakey. The inclusion of Graph bass player on lone synthesiser to add frills to the deliberate, fatigued backing tapes; and two rarely heard, starry-eyed, twitchy backing singers has meant the music has assumed an agonising, entrancing precariousness, a palatable, purgatorial primitivism. But with the continuing presence of Oakey and Wright, the League gimmickry, or facetious eccentricity, or morbid irony, has been compounded. At times, via Wright's relentless slides and Oakey's impressively solemn vocals, we're watching a picture show and hearing a beligerent commentary. The current balance is away from musical demands and towards the images Wright flashes on five screens — if they don't overwhelm the music, they surround it — and the implications. This could be a cul-de-sac: there could be a temptation to use slides for the sake of it.

For now, burying the doubt, the slides are cleverly compiled — less puppets, more of a scan of mass culture — and add dimension to the music so we're at least aware a pattern is developing.

The attributes of mass culture dictate the level of the League's contribution and action: they use these attributes with low comedy, composure and compendious rhythm to make their comments. The secret depth about The Human League, as Paul Barker said about mass art, is that it has no secret depth. It's no secret that the band mould dance music that views, through fable, corruption, political and social circumstances, death, poverty, lust but that it infuses through this a necessary awareness of the transience and triviality of the pop operation.

The Human League have been doing this for a long time: it's almost something we're taking for granted. It's almost becoming a pantomime. The show certainly started off with a slice of slapstick, implying Oakey and Wright are aware of the need to break out of just being The Human League being the Human League. Up on a platform in the top left hand corner of the stage Adrian and Phil sing in deep harmony over a melodramatic bass-drum backing tape the Judas Priest song 'Together We Will Take On All The World.' The two go-go girls also add a new twist, though not a profound one, as they take over the raised platform and strain to impress with their best steps and mime. It could expand into something of a review (revue), a vaudeville: hope so. The Human League doing cabaret would perhaps be the correct home for these heroes.

And whilst the scenery and stage setting looked expensive, and the lighting was impressive, and Oakey looked enigmatic, even feminine, he would keep opening his mouth and come out with nervous intimacies and apologies. He should keep his mouth shut: not demolish the theatrical mystery. For all the flaws and mistakes and nerves, The Human League survived and were lauded. That might not have been a good thing. But could 1981, after all this, be the year The Human League come in from the cold? Breath is bated: a nation waits . . .

Paul Morley

Der Plan: Moritz and friend. Pic: B. Shaub/Spex

FUNERAL IN BERLIN

R.I.P. American rock'n'roll

German New Wave Festival

Berlin

THE LOCALS aren't used to the strange sight of punks wandering through Dahlem, an attractively wooded suburb in the south of the city earmarked by the Americans for their occupation forces back in 1945. Berlin's Beverly Hills equivalent, it also houses its own Berkerley University in the Freie Universitat, which used to be a rabid breeding ground for anti-American discontent in the '60s Vietnam war demo heyday. And today it's the setting for a vital new assault on, shall we say, US/British pop imperialism in the form of a German new wave festival headlined by Deutsch-Amerikanische Freundschaft — or DAF to their friends.

Hence the few punks filtering in from the industrial districts of the North and the Turkish quarters, like Kreuzberg, where Berlin's most important punk venue SO36 opened a few years ago. Even if the walled city has only recently produced worthwhile new bands, the club was an important catalyst for the richer Dusseldorf scene, well represented at the festival. For instance, Mittagspause played their earliest gigs here and from that band came DAF's singer Gabi Delgado-Lopez and Die Fehlfarben's vocalist Peter Hein, two of the day's highlights.

While DAF's more radical and rigorous rejection of rock and roll conventions make them the more exciting of the two, Fehlfarben's polished pop spurts are equally invigorating.

Formed a year ago from the remnants of Dusseldorf's earliest punks, they decided on straighter pop in protest against the ramalama approach of the new pogo bands, who are ironically benefiting from a late-come explosion of punk popularity. Fortunately the best bands here are far in advance of this manifestation.

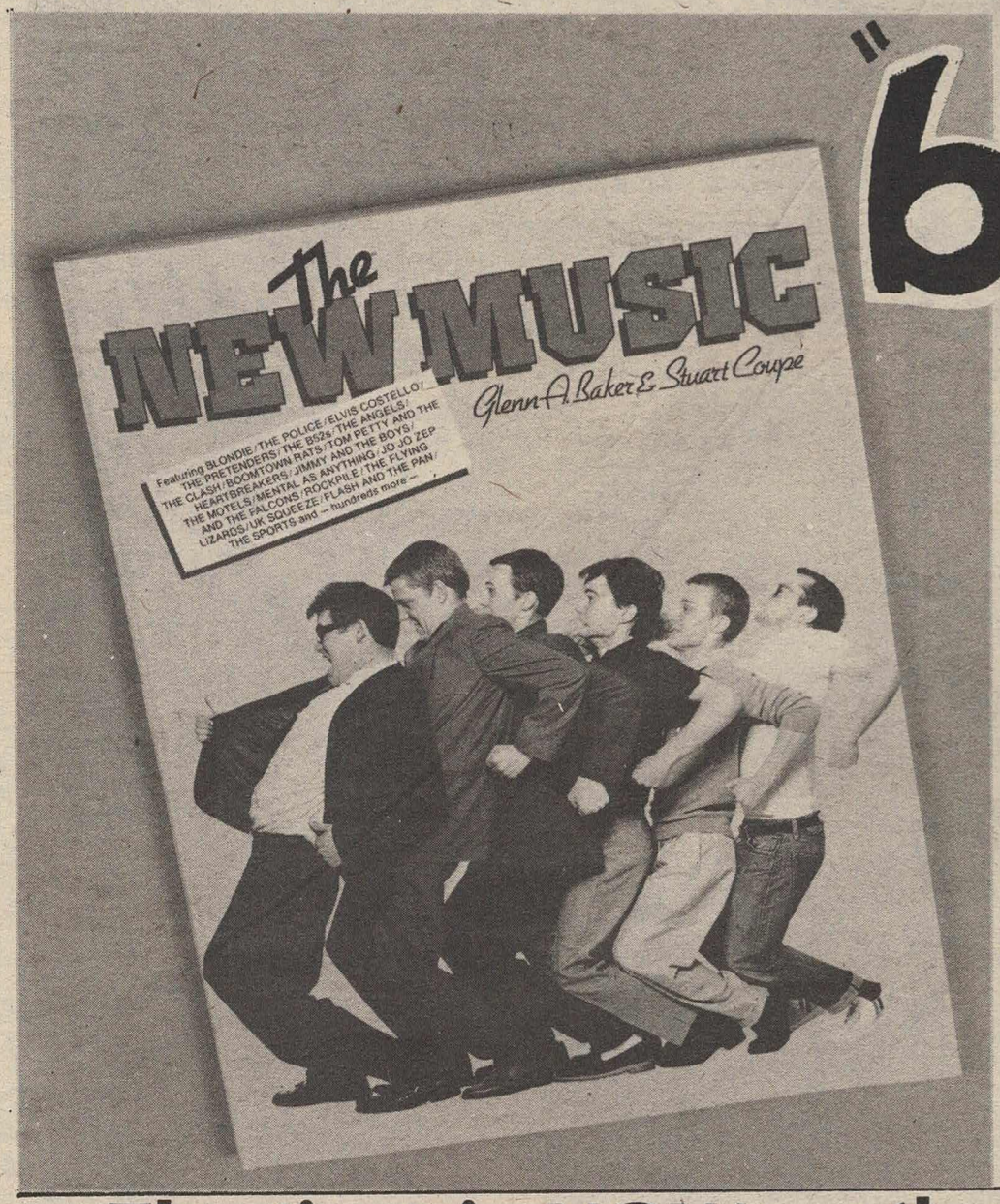
Fehlfarben's songs are sharp, fast, melodious and somewhat bitter. Hein, a spellbinding front man who dances as though his mike was live, exhorts and berates the newly formed anackronisms, as well as tackling broader problems, perhaps best summed up by their intense version of DAF's 'Kebabtraume' — on which they have a claim through Hein's Mittagspause connection. Translated, Fehlfarben roughly means Off-shades, an apt description.

One time punkband S.Y.P.H. is now mainly guitarist Harry Rag, who performs in various combinations with the misplaced experimental enthusiasm of Mark Perry's post-ATV work. Long gloomy guitar pieces played with a few pick-up musicians are a touch too ambient for this volatile audience, who are only partially appeased when one of their number gets up to holler and wheeze gibberish into a mike. But for the rest they shower Harry with paper cupfuls of beer, according him a similar treatment to the opening band PD, from Mainz, who deserved it far more than he did.

PD's unrhythmic breakdown of bass/drum parts and deliberately ugly electronic noises is just out of place in this day's context.

Back again with the Fehlfarben connection, guitarist Frank Fenstermacher doubles up with Der Plan, another excellent Dusseldorf-based outfit. A Smurf-like backdrop and illustrated indication boards reinforce the nagging fairy tale weirdness of their treated music. The picture itself is flanked on either side by step ladders about which various combinations of the trio — all dressed in white, faces in pan make up and topped by dunce's hats — precariously drape themselves.

Midway through their set you suddenly realize that practically all of it is a mime. It's a good trick they're capable of carrying off due to the strength of the pre-recorded music. Vo-codered voices and slight, gently boiling electronic tunes merge to create a sinister


The NEW MUSIC
Glenn A. Baker & Stuart Coupe
Featuring BLONDIE/THE POLICE/ELVIS COSTELLO/ THE PRETENDERS/THE B52s/THE ANGELS/ THE CLASH/BOOMTOWN RATS/TOM PETTY AND THE HEARTBREAKERS/JIMMY AND THE BOYS/ THE MOTELS/MENTAL AS ANYTHING/JO JO ZEP AND THE FALCONS/ROCKPILE/THE FLYING LIZARDS/UK SQUEEZE/FLASH AND THE PAN/ THE SPORTS and — hundreds more —

"beat" this!

THE POLICE / THE JAM / SPLIT ENZ / THE SPECIALS / IRON MAIDEN / AC/DC / BLONDIE ELVIS COSTELLO / THE PRETENDERS / BRUCE SPRINGSTEEN / HUMAN LEAGUE / GARY NUMAN / MICKEY JUPP / DEVO / B52's / SECTOR 27 / SLITS / BOOMTOWN RATS / SQUEEZE / THE BLUES BAND and many MANY MORE. Your No. 1 is sure to be in this exciting — colourful 128 page book. THE NEW MUSIC is now available in the UK. It's a must for the New Music people. — And the price? It won't make a hole in your pocket — Just £2.95. Place an order with your newsagent or record shop NOW.

City Magazines Ltd
Park House,
165/177 The Broadway,
Wimbledon
London SW19 1NE
Tel. 01-543 2133.

The time is NOW — the book "THE NEW MUSIC"

Fehlfarben: far right, Peter Hein, far left, Thomas Schwebel. Pic: B. Schaub/Spex.

atmosphere similar to that surrounding children in Roman Polanski movies. It's particularly fitting in context of their Schoolbook primer-styled songs, especially 'Da Vorne Steht 'Ne Ampel', which advises Germans that the first step forward might be crossing the road against the red light. Excellent.

Compared to Der Plan's inventiveness, the rootsy rock of Vorsprung (formerly Male) doesn't sound as good as it might in other circumstances. Basically true to their early punk beginnings, they still manage to incorporate keyboards into their guitar oriented drive, to lighten the 77 blueprints. Also, importantly, the rhythms have adapted to fit the language of the performers. In fact, most all bands appearing today sing in German and they sound all the more natural for it. They are definitely more distinctive and confident than their rock forebears, who not only hankered after English/American styles, but also sung uncomfortably in English.

The girl trio Mania D are the exceptions who prove the rule. Their set consists of a mixture of both languages, but their music's always their own. They've improved enormously on the reedy sound of their debut single 'Track 4'. Their bassist Beate now lays down dense carpets of noise, ruffled up by drums that go clump in the night, while the saxist/guitarist/vocalist Betting sings some great sarcastic "love" songs with a mixture of disdain and nonchalance. Her English has torch-like Dietrich overtones, most effectively used during a declamation of foreign pop and rock idols (Mr Midnight) who soak up the city's surface atmosphere without really attempting to understand what it's like to be surrounded by barbed wire. Surprisingly, they're the only Berliner band on the bill.

These days though, DAF divide their time between London and the Mauerstadt, so vividly satirised in vocalist Lopez's 'Kebabtraume'.

Like Der Plan, their pre-recorded backing tapes are largely self-sufficient, thus how much the trio actually contributes depends on the conditions of the night. Today they rise to the noisily enthusiastic reception by filling in far more than they have done recently in London. The difference is telling. Guitarist Wolfgang Spelmann's purgative atonal thrashes whip the chattering electronic rhythms to new peaks, while his one-note-at-a-time playing on the rearranged 'Kebabtraume' throws more emphasis onto Lopez's words. The audience love it, especially the last shreiked line *"Deutschland, Deutschland, alles ist vorbei!"* ("Everything's over!"). Their next single 'Der Rauber Und Der Prince' is far prettier than their harsh industrie funk — a tinkling German music box tune that might make the charts if released in time for Christmas.

DAF's compulsive hybrid of frustrated noise and acute observations, all shaped into awesome rhythms, is still the most original music I've heard from Germany, but it's great to see they're only the tip of the iceberg. We might have missed out in the first wave of German bands, but they've given birth to more composed and distinctive combinations that deserve to be heard.

As they insist on singing in German, they probably won't be, which only attests to English arrogance with regard to the rest of Europe.

Chris Bohn

The Damned

Hammersmith Odeon

WHY IS it that The Damned invariably leave one with the single feeling of resolute indifference? Is it because, as a friend of mine was inspired to phrase it after this show, they are the Arthur Askeys of the old new wave? Tired comedians over the hill.

Vanian stumbles about the stage like a neurotic gravedigger in a sub-Hammer horror spoof; Paul Grey still looks like a Hot Rod; and Sensible is just tiresome — "Bet none of you bastards remember the Roxy." Only Scabies might qualify as being in any sense "damned."

The band were on stage for under three quarters of an hour. Out of what felt like one long manic medley I occasionally recognised the odd song: 'Neat, Neat, Neat', 'Hit Or Miss', 'New Rose', the incredibly tedious 'Drinking About My Baby', and — with Vanian offering his mike to a prostrate Sensible as if in lieu of artificial respiration — 'Love Song'. As for 'Smash It Up', Vanian doesn't honestly look capable of smashing anything besides a blood capsule.

It should perhaps be recorded here that Vanian's voice was for most of the time as good as inaudible. 'Dr Jekyll And Mr Hyde' might as well have been an instrumental. Bands who play such astonishingly orthodox material at such breakneck speed need singers who can be heard. Only the truly urgent 'Just Can't Be Happy Today' gives any indication that The Damned could do something worthwhile.

They encored with 'Noise, Noise, Noise' and their perenially awful version of 'Looking At You' (Sensible's attempt at the Wayne Kramer guitar lick making less sense than ever). The proceedings finally fizzled out when Lemmy (on broomstick) and assorted Ruts bundled themselves onstage to perform an all - mates - here - type jamboree. The spectacle mercifully disintegrated, and only the truly damned Lemmy was left, broomstick in hand, trying to find his way offstage.

Barney Hoskyns

Instead of racking your brains, rack these tapes. FREE.

Get a free Cassett-O-Matic cassette holder normally £1.15 absolutely free, if you buy one of our special packs of either 3 or 4 TDK-C90 blank tapes.

And what's more you'll make terrific Christmas savings* if you buy these packs of tapes instead of buying them separately:

3 pack TDK-AD C90 cassettes
plus free Cassett-O-Matic **£4.99 Save 41p***
4 pack TDK-D C90 cassettes
plus free Cassett-O-Matic **£4.70 Save 30p***

So relax this Christmas and rack the tape not your brains.

WHSMITH

SNOWED UNDER WITH GIFTS!

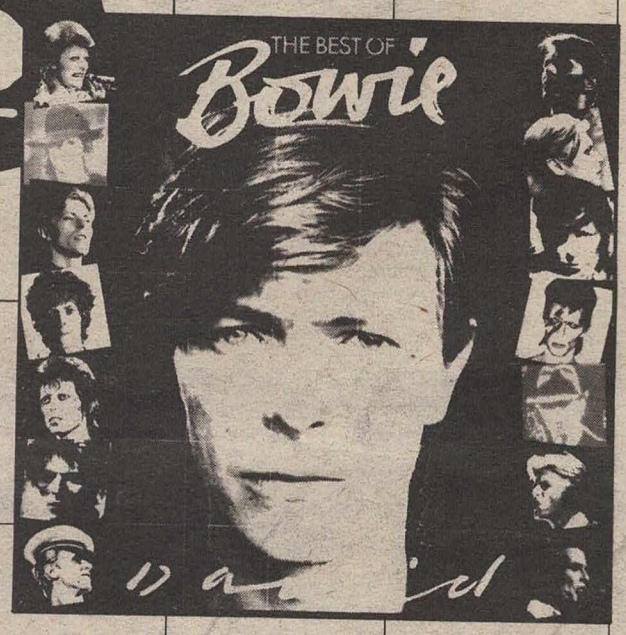
Access BARCLAYCARD VISA

*Savings on the price if bought separately. Subject to availability while stocks last, where you see this sign Prices correct at time of going to press.

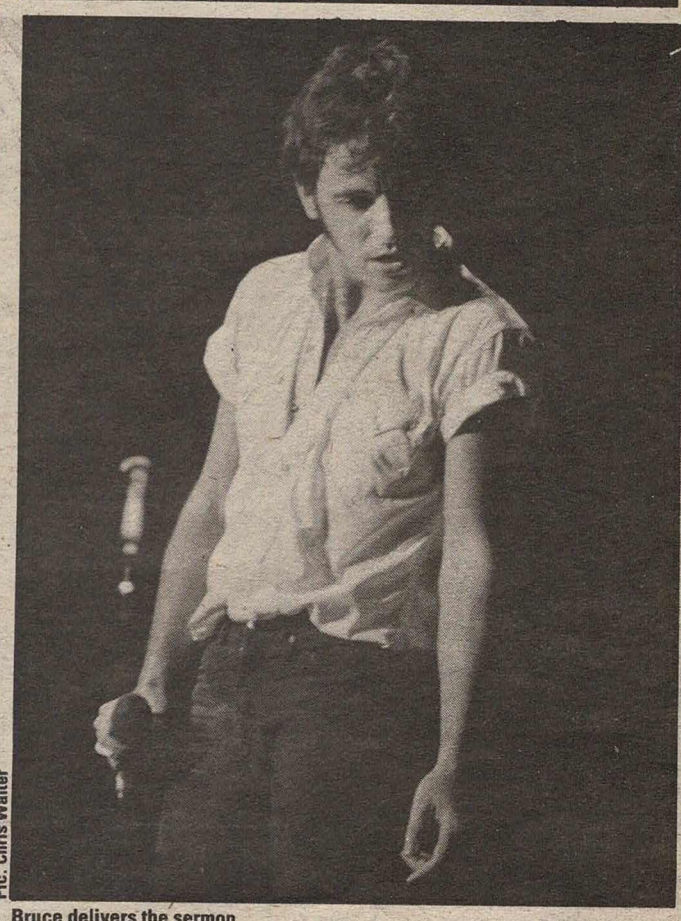
AT LAST... THE BEST OF Bowie

Released Monday 15th December

Space Oddity
Starman
The Jean Genie
Sorrow
Sound And Vision
"Heroes"
and more...



Ktel
L.P. NE 1111
Cassette CE 2111



Pic: Chris Walter

Bruce delivers the sermon

OH WORSHIP THE SPRINGSTEEN

SHE MOUTHED all the words as if they were a familiar prayer, hands clasped. She wasn't the only one. Look around Madison Square Gardens, at all the white working-class suburbanites, short-but-not-too-short hair, fake designer jeans, and they're all lip-synching every word Bruce sings. Why does she like Bruce Springsteen? "It was the lines about 'You ain't no beauty, but hey, you're alright, and I'm not perfect either'. He's realistic, you know? So honest. The way he talks about relationships, you can tell he cares."

Madison Square Gardens is St Peter's Square, with the distant figure of Springsteen as the Pope running through the well-loved litanies. At one point he stops singing and the audience sings the song word for word, pause for pause, in unison. His unpaid choir.

It's important to realise the tunnel vision that blights Manhattan, the chic dismissal of anything that happens off the tiny island, in Queens or Brooklyn or the Bronx. Bruce is from off Manhattan — he announces that night, "I'm Bruce, from New Jersey!" and the audience, all obviously hauled over from New Jersey for the event, applaud and cheer wildly.

Check it out; this little dude has actually made it as far as Europe. Now the snotty side of his home town is even presenting him on the evening news — yes folks, scalpers were selling Springsteen tickets for 100 bucks (£50.00) tonight.

For all that, the man himself worked bloody hard for hours. Two sets in a row, no support. He must have done everything of any note he's ever recorded, got into some snazzy acting with Clarence Clemens (running gags involving UFO's pivoting around his identity as The Boss), and at one stage went into this tender rap: "I used to sit on the porch in front of my house" *(cheers from all the New Jerseyites picking up on this familiar architectural reference),* at five o'clock to watch the girls walking back from work. I never introduced myself to any of 'em. Later, I was glad I never did. I guess."

Got to hand it to the lad, he made this bit of nonsense sound quite poignant, even though I was forced to leave the room halfway through the second set before tedium turned me into a pillar of salt. Clarence Clemens' sax playing was, as always, the best bit.

Springsteen's written some good words and all, but rock and roll is so dull that even good lyrics can't effect a total facelift. Forget the Pope, this was Lourdes, even down to the candles. Bruce didn't save me, but then I wasn't crippled to begin with.

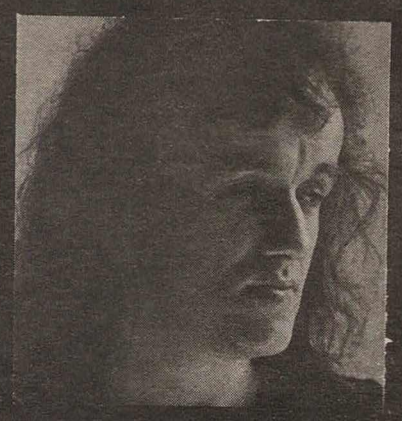
Vivien Goldman

KEVIN COYNE SANITY STOMP
TWO SIDES OF KEVIN COYNE ON FOUR SIDES OF VINYL

RECORD ONE WITH RUTS D.C.

Virgin

RECORD TWO WITH ROBERT WYATT



DOUBLE ALBUM ONLY £5·99

LIVE

nazareth

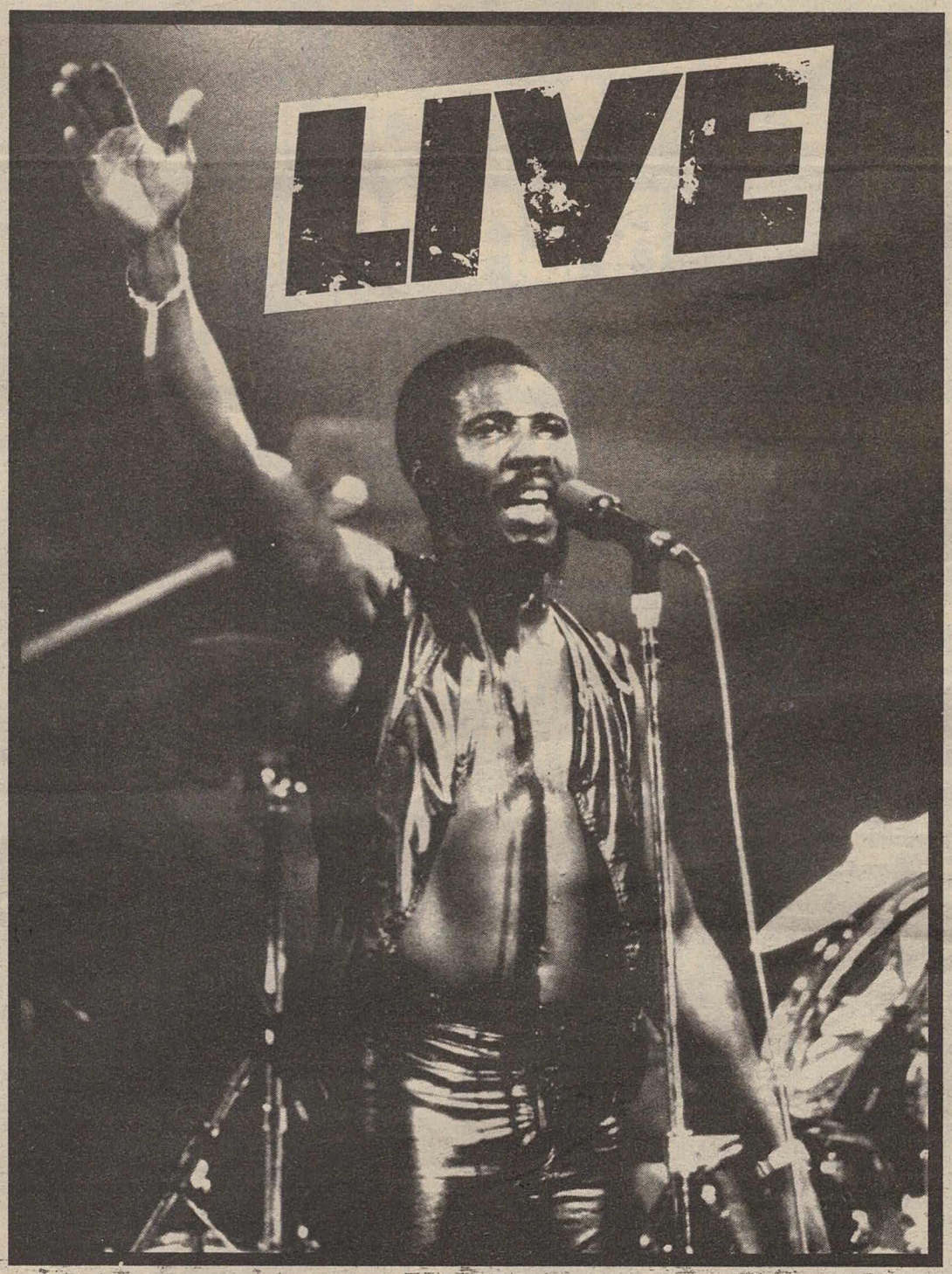
HEARTS GROWN COLD
RAZAMANAZ
HAIR OF THE DOG
TALKIN' TO ONE OF THE BOYS

THEIR 1st 'LIVE' TWO SINGLE PACK
AVAILABLE IN FULL COLOUR GATE FOLD SLEEVE
20 MINUTES OF MUSIC!

AVAILABLE FROM STAGE ONE
HASLEMERE (0428) 53953

BSD 1
NEMS

TOOTS



AND THE MAYTALS

RECORDED SEPTEMBER 30TH....
....SOLD OUT OCTOBER 2ND

THIS LEGENDARY ALBUM NOW
RE-MIXED AND RE-RELEASED DUE
TO POPULAR DEMAND

ILPS 9647

AVAILABLE AT ALL VIRGIN STORES

ISLAND

WHAT THE OTHER PAPERS SAY

DICK TRACY looks at a section of the Alternative Press

THERE IS no other newspaper like ***International Times*** — that much can be said with certainty.

The "frivolous summer issue" features two enormous pigs on the cover, clasping opposite sides of the world, facing each other snout to snout, dribbling over Europe while farting into the ionosphere. The cover lines are little better: "God's Hitman, Psycho-Terror Meinhof Ethnocide".

Inside there's Simon Vinkenoog on Dutch Mobs, a conversation inside Bristol's Horfield Prison between convicted acid head David Solomon and Allen Ginsberg (in the company of Peter Orlovsky), telegraphic reports by Mel Clay from San Francisco, a poem in memory of Andreas Baader taken from a poetry anthology entitled *Crippled Warlords* published in Amsterdam and the words of Salvador Allende.

One of *the* original underground newspapers, *IT* remains the genuine article, the paper for the Left Bank movement. Part beat, part Paris '68, part psychedelia, part tepee people. You'll read things here that you'll see nowhere else.

● *International Times* BCM IT, London WCIV 6XX. £2.50 for six issues. Sample copy: 50p. Cheques payable to IT.

□ ***Achilles Heel*** is the aptily named journal for the anti-sexist men's movement, produced by a collective who sternly announce they are "heavily influenced by socialist and anti-sexist experience and theory."

It's about patriarchy and house husbands, about changing attitudes, and it's run, according to their letter, on a "nearly-broken shoestring".

Issue 4 is on Men and Work, an attack on the stereotypes as portrayed on the Letraset Art Sheet they reproduce — full of chunky hunks clutching spanners, smoking Woodbines, or making tense executive decisions at The Desk. Their approach is too heavy for my taste but it's a subject worth thinking about.

● *Achilles Heel*, 7 St Mark's Rise, London E8 2NJ. Price 60p.

□ Readers of ***Where is the Other News,*** a study of the magazine distribution system in the UK, recently reviewed in these columns, should note that the follow-up booklet entitled ***The Other Secret Service*** is now available. This concentrates on a study of the French system of wholesale magazine distribution, which operates on a completely different line to ours. Jointly published by the Minority Press Group and the Campaign for Press Freedom, this is a further encouraging sign that the major problems plaguing independent print are, at last, being tackled by publishers, unions and the trade alike.

● Available from Minority Press Group, 9 Poland Street, London W1V 3DG. Price 60p.

□ ***The Leveller,*** after grinding out some 40 monthly issues of generally hard-nosed investigative material from a determined Leftist perspective, ground to a halt in some confusion. Happily this has resulted in the magazine's reappearance as a fortnightly which looks and reads about 50 times better than the old model. The design is sharp and clean, they've got good illustrators working for them like Ray Lowry, it's packed with solid news and useful information and even the dialectic pieces seem less Left-obsessed and more open. It's a real live magazine again which deserves your support.

IS THIS the greatest monster-from-space picture of all time or just a very thin cat on tippytoe? The origins of this particular chiller are unknown, but legend says it depicts a deceased, two-eyed UFO pilot who came down near Mexico City in the 1950s (hence the very stylish Mexicali macs). The body is alleged to have been sent to Germany for more efficient examination, but no-one knows for sure. Just like we don't know anything for sure.

The picture comes from *Photographs Of The Unknown,* by Bob Rikard (editor of *Fortean Times)* and Richard Kelly, which is described modestly as "the greatest collection of its type" ever assembled in one space and time. There is also some text to explain such phenomena as possession, stigmata, bleeding images, angles, and rocks that go walkies all by themselves. Very much an ongoing wow situation. Price is £7.95 from New English Library.

And from the same Fortean stable (Charles Forte was an American writer and absurdologist) comes *Man Bites Man: Scrapbook of Edwardian Eccentric George Ives.* Here was a poet, a gentleman cricket player and collector of ludicrous newspaper items. He clipped for more than 50 years, assembling 45 volumes which illustrated the foibles of popular imagination; that the world, as portrayed through the media, is a grotesque, naive, absurd, cruel and pedantic place. Paul Sievking has thankfully boiled the job lot down to 160 pages and asks for it £6.50. No fuss, just the original cuttings reproduced on the page and divided into irreverent section headings. From Jay Landesman Ltd., London.

Andrew Tyler

PRINT

□ ***Camerawork*** **is produced by the Half Moon Photography Workshop with support from the Arts Council. The issue July 1980 features photomontage by Peter Kennard with words by E. P. Thompson. Sharp black and white politicised photography, printed large format on quality paper, makes it a classy production — but more images and less words would make it even better.**

● **Available from 119 Roman Road, London E2 0QN. Sub: £6.76. Sample copy 60p.**

Rod Stewart

Wembley

Because the Rod Stewart show was so sad, the saddest thing was realising how many people would turn up to see him during a week of performances. Rod Stewart: a 'rock' Bruce Forsyth, a lag with a heart of brass, too chubby for those one piece jumpsuits and satin tracksuits, tangled up in a transparently fake glamour, getting on, getting on my nerves, graceless, stuck inside his own sacrosanct myths: yet, it seems, a deathless idol.

Stewart's dazzling instinct for self-preservation was the hero of the show I suffered, apart from a Gary Glitter buggying away with disgusting prurience. Rodney comforts the afflicted — the poor besotted audience. The audience comforts the afflicted — Rodney himself, who craves this abstract love, who needs to be told he's sexy. Sexy? The imagination collapses . . .

Back in that time when you took what you could get, Rod Stewart could create an atmosphere I could easily honour. Ah yes I remember the days when Rod would . . . and then he'd . . . and then you'd read . . . ha ha ha. But as these rock stars get older, look what they rely on . . . this illusion that all is well . . . conceit in a vacuum . . . the exhibition gets bigger, the exhibitionist gets swankier and less and less is achieved. The exterior is of 'good time', of some kind of enrichment, but the substance is nil. The Rod Stewart Foolish Behaviour Show was exactly what was expected — Stewart goes through the motions forcing the reviewer to go through the motions. Massively moneyed, like a turkey dressed up in pearls and furs, seriously soulless and vainly ostentatious. Patched up memories of a 'scorching' career: original raw sauciness blown up into ceremonious breeziness.

Rock'n'roll's just one big mouth babel-ing on. Stewart can brag about how much he contributed to that mouth getting bigger, but he mustn't be surprised by the abuse that comes his way for doing so. He gives his 'people' bluff and bluster, but no depth, no strength, no challenge. He gobbles up his past to make his future. The deep love of his fans is no indication of his emotional intensity, his commitment or his brightness as a star, it's just a symbol and symptom of a nation's malingering conservatism. Reason cannot penetrate into these myths. This is what they want! I refuse to believe it. This is what they get. This is what they take: synthetic flavours, degrading pretences, a powdered over oratory.

Maybe Rod Stewart genuinely doesn't believe that he's in a different galaxy to today's pop world — but then his form of sleep is very deep and very consoling. Any emotion and verve in his act has long turned to vapour. His blues cannot bruise, his rock has too much cock, his deceit is essentially grotesque.

The set blew up in front of my face. The band — seven hired hands jumbled up into a jarring approximation of flashy Faces chumminess — played on automatic. They seemed programmed to bump around and jaunt and laugh. Stewart got in his dig at the music papers, bungled 'Do You Think I'm Sexy', romped and husked and fancied himself and was basically a flatulent phantom of the gifted, gabby lad with the incurable voice, inconsistent cheek and volatile androgynous presence.

He didn't have to be anything but a parrot for his fans to grovel. He wasn't anything but a parrot — admittedly an athletic one — and his 'people' grovelled. What a success story! He's so obdurate, so irrepressible, so glamorous . . . and British too!

Give him a knighthood and get it over with.

Paul Morley

An old leopardskin jumpsuit sometimes lets you down. Pic: Pennie Smith.

DO YOU *REALLY* THINK YOU'RE SEXY?

Real Leather Bike Jackets
DIRECT FROM THE MANUFACTURER
ONLY **£45.50**

These jackets are in black leather, with zip cuffs, five zipper pockets, wrapover front and quilt lined for extra warmth in sizes 34" to 44" chest for **£45.50** post free.
Same jacket with fringes across back and down the sleeves for **£49.50** post free.
Send cheques or postal orders to:
D. & G. Leatherwear
Unit 3, Recovery house
Sheffield Rd.
Barnsley

FOR DETAILS OF MAIL ORDER ADVTG.
PHONE CHRIS ON 01-261-6172

CANNABIS LEAF
Unique Jewellery for you in Fabulous Precious Metals.
Our Famous Leaf Pendant 1" High

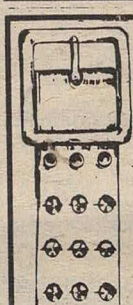
1" Solid Silver Leaf on Real Silver Chain	£8.50
1" Solid Silver Leaf on Silver Plated Chain	£4.95
½" Solid Silver on Real Silver Ear Hook	£2.25
1" 9 carat Leaf on Real Gold Chain	£40.00
½" 9 carat Leaf on Real Gold Ear Hook	£10.00
½" 9 carat Leaf on Fine Gold Chain	£23.00
Popular Solid Silver Leaf Ring	£9.00
Popular 9 carat Solid Gold Ring	£40.00

(Send size or 25p for size card)
Money to:— **ATLAS, 2a Kensington Gardens, Brighton, Sussex.**

An incredible body stocking in black, white or skintone fishnet with cut-away effect and semi-translucent at only £7.99 (Post free). Return ad with order for **FREE** stockings **FREE** Catalogue and £5 voucher.
NEW! Colour Catalogue
£1 (refundable) + **FREE Stockings**
LADY OF PARIS
(Dept.220B) **FREEPOST** (affix no stamp)
67 Smallbrook, Queensway, Birmingham B5 4BR.
Trade enquiries welcome Credit cards accepted

G.F.C. Drapes & Drainpipes TEDS Special Offer

FREE One pair of black drainpipes with every drape jacket ordered. Do not forget to state waist size when ordering jacket.
DRAPE JACKETS in Polyester Viscose Gaberdine with one top and two flap pockets. Long roll collar single button. Black velvet on cuffs, collar and pockets, 32"-42" chest. Colours red, black or royal blue. Only £28.95 including P&P.
BLACK DRAINPIPES in Gaberdine Polyester Viscose with 14" bottoms, 28"-38" waist. Leg lengths 29" or 31" authentic drop loops. Only £6.95 including P&P or two pairs for £12.95. Please allow 21 days for delivery. All prices quoted include P&P. Money back guarantee if clothes unworn, unwashed and returned within 7 days.
Send your cheques, POs to:
The General Franchise Co Ltd, Dept XI, 22 Park Grove, Edgware, Middlesex HA9 7SJ.



STUDDED LEATHER BELTS
2 inches wide. Craftsman made in heavy black leather with a solid brass buckle and three rows of pointed brass studs. Just £7.50. Also in chrome (the buckle is slightly different) £8.25. State waist/hip size (over trousers). Many different designs of belts in our free illustrated catalogue.

WRIST BANDS

Super quality black leather, 2½ inches wide with 18 pointed brass studs and heavy duty clasps. Just £2 (two for £3.75). Also in chrome £2.25 (two for £4.25). Sizes standard or large.

CHROME STUDS
Decorate your own leather or denim jackets with these easy to fix big chrome studs. 25 for £1. 100 for £3.50. Our free illustrated catalogue listing many items include more designs of studded wrist bands and belts, bullet wrist bands and belts, guitar straps, brass buckles, leather jeans, bomber and biker jackets. Sent free with every order or just send an S.A.E.
All post and packing is free in the U.K. Overseas add 15p per £1. Please state appropriate sizes. Money back guarantee if goods are returned unworn.
Trade enquiries welcome.
Send cheques, P.O.'s cash to
SEAGULL TRADING COMPANY
(DEPT. NME) 9, TERMINUS RD, EASTBOURNE, SUSSEX.

Ready? 4th DIMENSION!!! warpout in Spectroscopic wraparound SPEX Beamed straight from u.s.a unique in u.k.

Includes
4 interchangable lenses
Amber: Mirror: Smokey:
Lazer treated prismatic:
£4·75 P.P Paid, x P.O. cheque to Armagedon Enterprizes
Steve Hewitt.
16 Hexham rd
W Norwood
London
SE 27

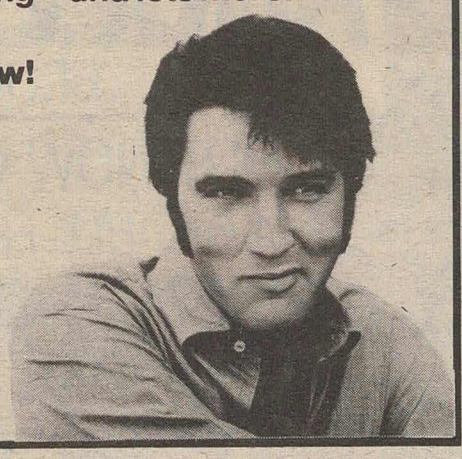
Liven up your life without leaving your living room...

Video Review shows your movies, speaks your language. It's the most exciting magazine wholly devoted to home video. This month:

- **Presley—on screen and on cassette. An in-depth feature on Elvis reviewing many of his movies—seven of which are now available as cassettes. By Martin Hodder.**
- **All you need to know about making your own basic videos.**
- **Should you buy or rent a video recorder?**
- **Just how good is the Sony C7 'wonder recorder'? Full test report.**
- **Pages of tape reviews—each with its own 'Video Review' star rating—and lots more.**

60p monthly. No. 2 out now!

VIDEO REVIEW



Published by IPC Specialist and Professional Press Ltd.
A member of IPC Business Press Ltd.

Phone CHRIS on 01 261 6172 for details of Advertising

PUNTERS CHOICE BY CADISS
SLIM UNAFFECTED ELEGANCE
Feel Totally together in a 1½" Slim Tie By Cadiss
Choose from Left to Right *(Posted Immediately)*
CHECKS – Black/Red – Black/Blue – Black/Green – Black/Yellow
PLAIN – Black – Red – Blue – Yellow – Green – Brown – White
TARTANS– **Red/Black – Red/Blue – Red/White – Green/Blue**
NIGHT SCHOOL – Wine/Amber – Light Blue/Dark Blue – Red/Purple
THIN STRIPES – Black/Red – Black/Blue – Black/Yellow – Black/Green – Black/White
DOG TOOTH – Red/Grey – Red/Black – Wine/Black
SPACE BITS – on, Grey – Blue – Khaki – Brown or Salmon Background
Only £2 each or 3 for £5 Inclusive (Access Welcome)
Send Cheques or POs to
PUNTERS CHOICE BY CADISS
117 HAMMERSMITH ROAD
LONDON W14 *(Posted Immediately).*
HARD TO FIND ——— BUT WORTH THE EFFORT

ONLY £3 · 25p p&p
THE 1981 SEX MANIAC'S DIARY

Inside this elegant cover is a feast of hilarious yet serious information for the sex-minded adult waiting to get out. As a gift, or for your own personal use, it's a winner, stylish, practical, informative and more than a little risqué.
Send £3 + 25p p&p to: House of Pan, Dept. 220, Unit 18 The New Coleshill Industrial Estate Birmingham B46 1RL

ORIGINAL COLOUR ROCKPHOTOS!
Now available! — A pack of top-quality postcard-size (5" × 3½") real colour photographs of your favourite band in concert! Each pack captures the artiste in a whole range of poses and lighting, from penetrating close-ups to full-stage action shots, taking in dry-ice effects, smoke explosions . . . and anything else they could come up with!
A pack of 10 superb colour prints..... £3.90 + 20p p&p
A pack of 20..... £7.50 + 20p p&p
A complete pack of 30..... only £10.80 POST FREE!
Choose from the following:

IN-CONCERT, 1980

PINK FLOYD at Earls Court	RAINBOW at Donnington	BLONDIE at Hammersmith
GARY NUMAN at Hammersmith	ROXY MUSIC at Wembley	FLEETWOOD MAC at Wembley
BEACH BOYS at Knebworth	GENESIS at Manchester	ERIC CLAPTON at Hammersmith
SUZI QUATRO at Hammersmith	WHITESNAKE at Reading	RORY GALLAGHER at Reading
U.F.O. at Reading	AC/DC at Hammersmith	HOT GOSSIP at The Venue

***ALSO* . . . Clash, Bob Marley, Joe Jackson, Mike Oldfield, Santana, Elkie Brooks, Styx, Sammy Hager, Lindisfarne, Pat Benetar, Hazel O'Connor, Darts, Rick Wakeman, Orchestral Manoeuvres in the Dark, Judas Priest, Scorpions, Saxon, Pat Travers, Iron Maiden, Gillan, Slade, Krokus, Def Leppard, 9 below zero, Fischer 'Z', Girl, Samson, Magnum, Budgie, Tygers of Pan Tang, Robin Trower, Pretenders, Bob Seger, Motorhead, Talking Heads**

IN-CONCERT, 1980

LED ZEPPELIN at Knebworth	KATE BUSH at Palladium	WHO at Wembley
ABBA at Wembley	KATE BUSH at Hammersmith	STRANGLERS at Wembley
POLICE at Reading	KATE BUSH, PETER GABRIEL & STEVE HARELY AT Hammersmith	WINGS at Lewisham
JUDIE TZUKE at Hammersmith		RUSH at Hammersmith

ALSO . . . Joan Armatrading, Cheap Trick, Wayne County, Dire Straits, Bryan Ferry, Peter Gabriel, Gillan, Steve Hackett, Iggy Pop, Jefferson Starship, Kinks, Lene Lovich, Motorhead, Ted Nugent, Robert Palmer, Renaissance, Roxy Music, Todd Rudgren, Patti Smith, Squeeze, Status Quo, Thin Lizzy, Tourists, Tubes, Tine Turner, Frank Zappa, Van Morrison, Nils Lofgren, Ian Dury.

IN-CONCERT, 1980

BLONDIE at Roundhouse	QUEEN at Wembley	DAVID BOWIE at Earls Court
BLONDIE at Hammersmith	SIOUXSIE at Hammersmith	YES at Wembley
BOB DYLAN at Earls Court	E.L.O. at Wembley	GENESIS at Knebworth

Black Sabbath, Blue Oyster Cult, Boomtown Rats, Devo, Peter Gabriel, Emmylou Harris, Tom Petty, Suzy Quatro, Rush, Van Halen.

IN-CONCERT, 1980

LYNYRD SKYNYRD at Glasgow	JETHRO TULL at Glasgow	GENESIS at Edinburgh
BE BOP DELUXE at Edinburgh	ROD STEWART at Edinburgh	YES at Wembley

Runaways, Frank Zappa, Fleetwood Mac, Stranglers, Tom Petty.

Satisfaction guaranteed, money back if not delighted! Cheques/PO's payable to: PETE STILL PHOTOGRAPHY, 6a Waldegrave Road, London SE19 2AJ.
Or send largish s.a.e. for free catalogue detailing photo-packs on over 200 top bands with proofs of colour 10" × 8" enlargements available. For a sample photo of any artist send 30p.

Real Silver Fig Leaves

For the Adam or Eve in your life... This exclusive design by PM Jewellery makes the perfect Christmas Gift

This beautiful Silver Pendant complete with 16" Silver Chain is offered at only

£7.99

(actual size)

P.M. Jewellery
22 Lillington Road,
Leamington Spa.
CV32 5YY

FANTASTIC NEW STYLES...

LOWEST PRICES... IN CARNABY STREET

UNISEX BOILER SUIT
In White with Black piping, Black with White piping, Elasticated waist, seamed pockets piping along side seams and front lapel cotton or satin sizes: S,M,L **£16.99**

SKIRTS
Knee length, colours: black & white, Prince of Wales check, tartan & plain colours. Sizes 8,10, 12, 14. **£6.99**

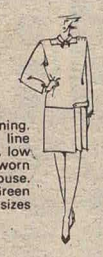
MOD TROUSERS
15" Bottoms angled side pockets with one hip pocket, 1½" loops and waistband colours: Black, Brown, Beige and Grey. All Sizes **£10.99.**

STA-PRESS TROUSERS
In Beige and Prince of Wales check sizes: 28" to 34" **£11.99**

BOWIE SUIT
In Black, White, Red, Grey, Brown, Navy, Light Blue, 8 Pleated Trousers suit **£39.95.** Trousers can be ordered separately in same colours as suit 8, 16, 20 or 24 Pleats all at **£15.95** each. *Please State number of pleats required when ordering.*

1930 BAGS
100% washable polyester (Boating Trousers) Two pleats each side, seamed pockets, semi baggy on thighs, 1½" turn-ups with 16" bottoms in White, Light Blue, Red, Black, Grey, sizes: 26" to 36" (waist) **£11.99**

HARRINGTONS
Black, Blue, beige, and Red. sizes: XS,S,M,L,XL. **£9.50.**



PINAFORE DRESS
With shoulder button opening. Style features low waist line on to knife pleated skirt, low armhole so dress dan be worn with low armhole blouse. Dress in all colours and Green or Red Tartan in all sizes **£12.99.**

UNISEX COWBOY BAGGY JEANS
Colours: Blue, with Red, Gold or White piping, Plain Blue sizes: 26" to 32" **£12.99**

PEDAL PUSHERS In cotton or satin all colours available sizes: 8 to 16 **£10.50.**

MADE TO MEASURE ANY STYLE, ANY SIZE, CALL IN!

Please State Waist and Inside Leg Measurements and Second Choice Money Back if Unsuitable. Cheques and P.Os To:–

ROY'S FASHIONS 1st Floor, 45 Carnaby Street, London W1

PRIESTLEY'S T-SHIRTS

Silkscreened T's and Sweats
Bands/Tours supplied wholesale orders.

Adam Ant
Adam Ant 'Young Parisians'
Adam + Ants Bondage Pic.
Dead Kennedy's
Crass
Spizz Runner
Young Marble Giants
Echo And The Bunnymen
Ultravox (3 into 1)
Ultravox Photos
Velvet Underground
Dexy's Midnight Runners
Monochrome Set
Human League
Psychedelic Furs
Original Mirrors
Joy Division
Orchestral Manoeuvres
Tronics
Basement 5
Killing Joke
Yellow Magic Orchestra
Delta 5
Throbbing Gristle
The Cure
The Passions
Toyah (Logo)
Toyah (Bird In Flight)
The Damned
Clash (White Man Gun)
Clash Photo
God Save The Queen
Pil Logo + Photos
Cockney Rejects (Photo)
Cockney Rejects (Ruck)
Cockney Rejects (Ready For Anything)
Exploited
Angelic Upstarts
Souxsie (Stage)
Siouxsie (Leaning)
The Jam
Paul Weller
Sid + Nancy
Sid (Cowboys)
UK Subs
SLF Fingers
SLF Flame
SLF Guts
SLF Heroes
Gang Of Four (Logo)
Gang Of Four (Photo)
Ramones (Rocket To Russia)
David Bowie (Low)
David Bowie (LP Covers)
Iggy (Stage Photo)
Iggy (Metallic KO)
Lou Reed (St. Hassle)
Magazine
Red Noise
ATV (Vibing)
999 (Ticket Logo)
New York Dolls
Johnny Thunders
Heartbreakers
Only Ones (Rose)
Only Ones (Serpent)
Only Ones (Serpent)
Only One (Baby's Got A Gun)
Only Ones (Trouble In The World)
Fashion
Madness
Specials
Selecter
B52's
Devo
Bob Marley
Wire 154
Priestley's Boy

Kids T's 26/28, 30/32 - £3.00 Adult T's, S.M.L. - £4.00,
Adult American Sweats, S.M.L. - £7.50
No Irish P.O.'s Accepted.
Send SAE for full design list with photos — Foreign orders add 50p postage
Postage free UK only — Sterling cheques, P.O.'s, I.M.O.'s only

PRIESTLEY'S T-SHIRTS 36, BOOTHAM YORK TEL 0904-23114

SWEATSHIRTS

Plain (unprinted) unbeatable quality American Sweats
Full-colour range Sizes S.M.L
Easy-care Non-Shrink Machine Washable

£6.00 + 25p P.P
Cheques P.O. etc

PRIESTLEY'S T-SHIRTS
36. BOOTHAM YORK TEL 0904-23114

★ NEW POSTERS!

CARDS & POSTERS
22 Moor Street,
Queensway, Birmingham 4
Add 45p p&p for up to 2 poster + 5p for each extra one

LEATHER

Jeans

Send for our exciting FREE **LEATHERWEAR CATALOGUE** NOW and see our range of leather jeans, waistcoats, jackets, skirts and accessories. Write or phone 0533 530886 or, after office hours, use our Ansafone service, simply give your name and address and we will send you a catalogue within 24 hours.

Telephone 0533 530886

SHARON KIDSON LTD NME 50
2 Hotel Street, Leicester LE1 5AW

ONE STEP BEYOND!

THE JAM SHOE

Black Suede + White
Red Suede + White
Blue Suede + White
Purple Suede + White
Lilac Suede + White
Grey Suede + Grey
White Leather + Black
and "Union Jacks" Red + Blue Suede + White

SIZES 4–11

£15.99 + £1 P&P

CHELSEA BOOTS £17.99 + £1 P&P

SIZES 3–11 LOW HEELS PLAIN FRONT
or CUBAN HEELS SEAMED FRONT
in: Black Suede
Burgundy Suede
Brown Suede
Grey Suede
Bright Green Suede
Electric Blue Suede
Black Leather
White Leather
Please state which style when ordering

SIZES 6–11

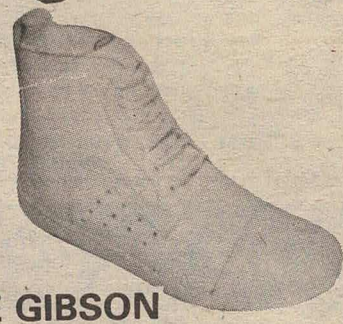
LADIES CHELSEA BOOTS

£19.99 + £1 P&P

in Black Leather
White Leather
Red Leather
Burgundy Leather
Black Suede
Beige Suede
SIZES 3–7

LEATHER BASEBALL BOOTS

£11.99 + £1 P&P
in: White or Navy Blue
SIZES 4–11



SUEDE GIBSON

£15.99 + £1 P&P

Lace-Up or Casual Style
Black Suede
Blue Suede
Burgundy Suede
SIZES 6–11

PLAIN SUEDE OXFORD

Black Suede SIZES
Blue Suede 4–11
Burgundy Suede

£15.99 + £1 P&P

Cheques/P.O. to:

Shelly's Shoes

Cheques P/O to:
Send to: **SHELLY'S SHOES, 146 KINGS ROAD, LONDON S.W.3**

All styles and Others Available at Other Branches:
21 FOUBERTS PLACE (Carnaby Street), W.1.
113 OXFORD STREET, W.1.
10 CHURCH STREET, KENSINGTON.
89 SEVEN SISTERS ROAD, HOLLOWAY.
KING STREET, HAMMERSMITH.
HIGH ROAD, KILBURN AND HIGH STREET, DEPTFORD.

Genuine Brand New U.S.A. Nylon
M.I.A. Flying Jackets

As illustrated. In sage green nylon, with Orange Quilted Lining.

£32.50
P. & P. £1.50

Now The Genuine Article!!!
Superb Quality
Heavy Sheepskin Flying Jackets

Made in heavy Sheepskin with the sheep leather on the outside, pockets and seams bound in leather, large sheepskin collar with storm straps, zip sleeves and sheep-skin lined pockets. Available either in brown with brown inside sheep pile or in black with grey inside sheep pile. State Size

£79.50
P&P £1.75

Genuine Ex Government Surplus
NATO Parkas

In proofed heavy cotton with warm fur fabric or quilted lining, roomy pockets and hood.

Not new but in excellent condition.
State size.

£15.95
p. & p. £1.50

From the U.S.A. GENUINE HIDE FRINGED TRAPPER JACKETS

Now Only
£49.50.
P. & P. £1.50.
State Size.

GENUINE U.S.A.
FIELD JACKETS

In Olive Green, heavily proofed cotton with cotton lining, 4 pockets, zip, press studs, epaulettes, storm hood in concealed zip pocket in collar.
Not new but in excellent condition.

£15.95
p. & p. £1.50

Cash, Money Postal Order or Cheques with order. Satisfaction or money refunded
Access and Barclaycard acceptable.
Please authorise and quote number.

NORTHERN SURPLUS STORES

Dept NME 357 Leith Walk. EH6 8SD
Edinburgh Tel: 031-554 4179.

The Birth of the Blues

The original Shrink-to-Fit blue jeans
LEVI'S

It's back to the good old days folks
Original Levi's have copper rivets & button flies. 100% cotton indigo denim. Made in USA.
Tell us your actual waist and inside leg measurement and we will send you the correct size that will shrink-to-fit you. Our sizes go from 28"-50" waist. (girls give hip size)
PRICE £16·95 plus £1·15 P+P
Full refund if not delighted.
Cheques and PO's made payable to
MATCHPLACE JEANS LTD
Dept. NX, FREEPOST, LONDON SE10 8BR
Telephone 01-853 0200
ACCESS & BARCLAYCARD QUOTE NO
FREE CATALOGUE ON REQUEST

Callers welcome at
Whistle 20 Greenwich Church St London SE10
Whistle 21-23 Earl St Maidstone Kent
Whistle 8 Monson Rd Tunbridge Wells Kent
& ALL-LEVI'S STORE 14 Monson Rd Tunbridge Wells Kent.

A ONE SIZE VERY BAGGY WHITE OR BLACK COLONIAL SHIRT WITH REAL PEARL BUTTONS COSTS £12.99 + 30p P&P AND PEG BOTTOM KEENS IN PLAIN BLACK OR BLUE TARTAN IN 28 30 32 WAIST COST £19.99 + 30p P&P. WE NEED YOUR WAIST SIZE AND YOUR ADDRESS WITH A CHEQUE OR CROSSED P.O. MAKE IT SPECIAL OR CALL IN PERSON FOR CROAKS, BOW TIES AND SILLY HATS AT X CLOTHES SAME ADDRESS WHO WILL BE OPEN XTRA XMAS HOURS. ALL DAY WEDS 17TH DEC. WEDS 24TH DEC. SAT 27TH DEC. WEDS 31ST DEC BUT CLOSED XMAS DAY + BOXING DAY + NEW YEARS DAY BUT ALL OTHER DAYS NORMAL HOURS XXXX

PLATTERSTALL

Phone CHRIS on 01 261 6172
for details of Advertising

Quality Cassettes, Reels & Video

CASSETTES	C60	C90	C120
AGFA Ferrocolor	£0.65	£0.89	—
AGFA Superferro	£0.96	£1.25	£1.70
AGFA Stereochrom	*£1.00	£1.24	—
BASF LH	*£0.56	*£0.75	£1.30
BASF Ferro Super	£0.90	£1.18	£1.47
BASF Ferro Super LHI	£0.97	£1.29	—
BASF Chrome	£1.19	*£1.25	—
BASF Super Chrome	*£1.25	*£1.75	—
HITACHI Low Noise	£0.61	£0.82	£1.27
HITACHI UD	£1.00	£1.16	£1.66
HITACHI UDER (XLI)	£1.36	£1.58	—
HITACHI UDEX (XL2)	£1.36	£1.58	—
MEMOREX Normal Bias	£0.75	£0.79	—
MEMOREX MrX3	£0.92	*£0.99	—
MEMOREX Chrome 2	£0.99	*£1.19	—
MEMOREX High Bias	£1.13	*£1.29	—
OSAWA Low Noise	£0.62	£0.77	—
OSAWA LH	£0.93	£1.18	—
OSAWA FeCr	£1.10	£1.50	—
OSAWA CR	£1.10	£1.50	—
OSAWA MX Metal	£2.96	—	—
SONY CHF	£0.58	£0.77	£1.07
SONY BHF	£0.79	£0.90	£1.18
SONY AHF	£0.94	£1.15	—
SONY CD-Alpha	£1.26	£1.58	—
SONY Ferrochrome	£1.37	£1.85	—
SONY Metal	£3.10	£4.15	—
TDK Dynamic	£0.74	*£0.80	£1.33
TDK Acoustic Dynamic	£1.05	*£1.16	£1.95
TDK Optimum Dynamic	£1.16	£1.70	—
TDK Super Avilyn	£1.30	*£1.55	—

*SPECIAL OFFERS WHILE STOCKS LAST.

ALL GOODS ARE OFFERED SUBJECT TO AVAILABILITY AND INCLUDE V.A.T. AT 15% POSTAGE AND PACKING FOR UK £0.75 PER ORDER
ORDERS OVER £30 — POST FREE
SEND MAIL ORDER OR BRING THIS ADVERT INTO ONE OF OUR SHOPS FOR THESE SPECIAL PRICES.

B.A.T.S.
OF BIRMINGHAM

MAIL ORDERS & CALLERS TO
DEPT. ME8
B.A.T.S. OF BIRMINGHAM,
2262 COVENTRY ROAD, SHELDON,
BIRMINGHAM, B26 3JR
TEL: 021-742 6311

Also at:
131 CORPORATION STREET,
BIRMINGHAM. B4 6QB
TEL: 021-236 2139

REELS

AGFA LN 5" x 900'	£2.15
AGFA LN 5¾" x 1200'	£2.49
AGFA LN 7" x 1800'	£3.57
AGFA LN 5" x 1200'	£2.57
AGFA LN 5¾" x 1800'	£3.57
AGFA LN 7" x 2400'	£4.43
AGFA LN 7" x 3600'	£5.57
AGFA PEM368 7" x 1800' (Plastic)	£4.28
AGFA PEM368 7" x 1800' (Metal)	£5.00
AGFA PEM368 10½" x 3600' Cine	£9.70
AGFA PEM368 10½" x 3600' NAB	£11.70
BASF LH 7" x 1800'	£4.45
BASF LH 7" x 2400'	£5.80
SONY ULH 7" x 1800'	£4.70

VIDEO CASSETTES

AGFA (VCR)	LVC100	£9.45
	LVC130	£12.47
	LVC150	£14.30
BASF (VCC)	VCC360	£13.94
	VCC480	£18.59
BASF (BETA)	L250	£5.30
	L500	£6.15
SONY (BETAMAX)	L250	£5.45
	L370	£6.10
	L500	£5.65*
	L750	£7.85*
AGFA (VHS)	E120	£7.60
	E180	£8.95
BASF (VHS)	E60	£5.42
	E90	£6.78
	E120	£7.99
	E180	£8.95
JVC (VHS)	E180	£8.95

ROWND RECORDS

13 ST LEONARD'S BRIDGE, PERTH
Tel. 0738 31574 Scotland

CHRISTMAS SPECIALS

ABBA — Super Trouper.....£3.49
BLONDIE — Autoamerican.£3.49
THE WHO — My Generation-/Magic Bus (dble).....£3.49
JOHN LENNON — Double Fantasy.....£3.49
NEIL DIAMOND — The Jazz Singer.....£3.49
DAVID BOWIE — Scary Monsters.....£3.49
ERIC CLAPTON — Just One Night (dble).....£4.99
POLICE — Zenyatta Mondatta £3.49
MOTELS — Careful.....£3.49
STRANGLERS — IV.....£3.49
BILLY JOEL — 52nd Street . £2.99
ERIC CLAPTON — Slowhand £2.00
ERIC CLAPTON — Backless £2.00
VAN HALEN — Woman & Children 1st.....£2.99
E.L.O. — Discovery.....£2.99
BOB DYLAN — Slow Train Coming.....£2.99
KANSAS — Audio Visions..£3.70
HERMAN BROOD — Wait A Minute.....£3.70
YES — Drama.....£3.80
ATHLETICO SPIZZ 80 — Do A Runner.....£3.50
JUDAS PRIEST — Unleashed In The East.....£3.50
BLONDIE — Parallel Lines..£3.50
APRIL WINE — Electric Jewels £3.50
APRIL WINE — Live.....£3.50
APRIL WINE — Greatest Hits £3.50
JAPANESE (Reduced to Clear)
QUEEN — News Of The World £3.15
QUEEN — Day At The Races £31.15
THIN LIZZY — Japanese Compilation.....£3.15

Post & Packing 10" or 12" 1-55p, 2-75p, 3 + 40p each
All records inspected prior to despatch
Faulty returns will be exhanged at our expense.
Send SAE for terms of business. Allow 10 days clearance for cheques.
★ SPECIAL XMAS OFFER, DEDUCT 10% FROM ANY ORDERS OVER 2 L.P.'S ★

REGGAE REGGAE REGGAE REGGAE REGGAE REGGAE
DADDY KOOL RECORDS
(Second on left down Oxford Street from Tottenham Court Road Tube Station)
94 DEAN STREET, LONDON W1 Hotline 01-437 3535
Send now for Britain's biggest free Reggae Mail Order List

1st AGAIN — BLACK ARK IN DUB — Lee Perry/Upsetters £4.25

KREAM OF THE KROP LP's (P&P free)
1. Showcase — Nigger Kojak/Liza.....£4.25
2. Dance Hall Stylei — Jah Thomas.....£4.25
3. in Dub — Linton Kwesei Johnson.....£4.25
4. Jah Fire — Hugh Mundell/Lackley Castell.....£4.25
5. Showcase in Suitcase — Prince Far I.....£4.25
6. Live Over Sweden (Exclusive) — Misty.....£4.25
7. King Tubby/Rockers in Firehouse.....£4.75
8 Love Gamble — U. Roy.....£4.75
9. In My Fathers House — Bunny Walter.....£4.75
10. Folly Ranking — Johnny Osbourne.....£4.25
11. Babylon — Film Soundtrack.....£4.75
12. King of Dub Rock — Sir Coxsone Sound.....£4.25

THATCHER MEARS — LP's (P&P free)
1. Wailing Souls (Studio 1 Pre) — Wailing Souls.....£3.95
2. Roots Fer I in Dub (Pre) — Ras Michael.....£3.95
3. Showcase — Black Uhuru.....£3.25
4. To Be A Lover (Upsetter).....£2.95
5. Humanity — Royal Rasses.....£2.95
6. Chi Chi Ran — Big Youth.....£2.95
7. Ital Dub — Augustus Pablo.....£2.95
8. Slam Dub — Greg Isaacs.....£2.95
9. Dread At The Controls — Mikey Dread.....£2.95
10. Rockers — Film Soundtrack.....£2.95
11. Crash Trishy/Dillinger.....£2.95
12. Survival — Bob Marley.....£2.95

Missed that hit sound while it was around get it from the dealer, with all the classics. All the singles listed below are but a small selection from over 2,000 singles, and 1,000 LP's listed at incredible prices.
Send S.A.E. for list
All the records listed below are 40p each, 4 for £1.50, 10 for £3.50, 20 for £6 (+ 30 P & P). Many others on list

2121	BEAT	Hands off — she's mine
224	DAVID BOWIE	Be my wife
325	CHIC	Everybody dance/Dance dance, dance
2640	CHI-LITES	You don't have to go
2250	IAN DURY	Reasons to be cheerful
2437	ELECTRIC LIGHT ORCHESTRA	Don't bring me down
2765	LOUISA FERNANDEZ	Lay love on you
2255	FLYING LIZARDS	Money
2769	DEAN FRIEDMAN	Lydia
846	THELMA HOUSTON	Don't leave me this way
2455	ROBERT JOHN	Sad eyes
2798	CHAKA KHAN	I'm every woman
2462	LENE LOVICH	Bird song
1105	JOHNNY MATHIS & DENIECE WILLIAMS	Too much, too little, too late
2474	GARY NUMAN	Complex
1266	MIKE OLDFIELD	Portsmouth
1470	JONATHAN RICHMAN	Egyptian Reggae
2388	RUTS	Something that I said
2505	SHAWADDYWADDY	A night at Daddy Gee's
3314	SPECIALS	Rat race/Rude boys outa jail
2861	ROD STEWART	Do you think I'm sexy?
1882	TIMMY THOMAS	Why can't we live together
2985	VIOLINSKI	Clog dance
1981	WHO	Won't get fooled again
2068	YELLOW DOG	Just one more night
2083	MICHAEL SAGER BAND	Let's all chant

Also great bargains
100 HIT SINGLES £18 (+ £4 if overseas)
100 SOUL SINGLES £10 (+ £4 if overseas)
100 PICTURE COVER SINGLES £10 (+ £4 if overseas)
100 POP SINGLES £7 (+ £4 if overseas)

Oldies Unlimited
Department N Telford, Shrophsire TF2 9NQ

CHRISTMAS SHOPPING AT ADRIANS. USE OUR FAST MAIL ORDER SERVICE . . . OR WHY NOT PAY US A VISIT? WICKFORD IS ONLY 40 MINS DIRECT FROM LIVERPOOL ST STATION.
WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE

STRANGLERS STRANGLERS STRANGLERS
DELETED IMPORT SINGLES. SPECIALLY PRESSED IN JAPAN FOR ADRIANS RECORDS IN WICKFORD:
7" STRANGLERS Nice 'n sleazy (Jap I + lyrics) (P).....2.75
7" STRANGLERS Walk on by (Jap I + lyrics) (P).....2.75
7" STRANGLERS No more heroes (Jap I + lyrics) (P).....2.75
7" STRANGLERS Something better change (Jap I + lyrics) (P).....2.75
7" STRANGLERS Duchess (Jap I + lyrics) (P).....2.75
7" STRANGLERS Sometimes/Go Buddy go (Jap I + lyrics) (P).....2.75
7" STRANGLERS 5 mins/Out Tokyo/Death & Blood (Jap I etc.) (P).....2.75
ALSO AVAILABLE: 7" STRANGLERS Eastern Front (I) (P).....1.99
7" STRANGLERS Duchess/Raven (I) (Diff. P. to British).....1.25
12" STRANGLERS Bear cage/Who wants the world/Men in black/Bear cage (6.30)/Shah shah (5.22) (Jap I + lyrics) (P).....4.99
12" STRANGLESS Don't bring Harry/Sverige/Wired/Crabs (live)/In the shadows/Don't bring Harry (French) (Jap I + lyrics) (P).....4.99
L.P. STRANGLERS Iv (latest) 10 tracks (+ Free 7" e.p. with 'Choosey', 'Straighten out', 'European', 'White Room') (I).....4.99
L.P. NO WAVE (Various artists) (Including Stranglers' 'Bring on Nubies' & 'Nice 'n Sleazy' (PICTURE DISC) (I).....5.99
7" STRANGLERS Don't bring Harry (in French) (I) (P).....1.60
L.P. STRANGLERS Xcerpts (Jap I + lyrs.) (+ free 7" of 'Choosey').....10.50

CHRISTMAS CLASSICS CHRISTMAS
7" SQUEEZE Christmas Day (White vinyl) (P).....1.15
7" SLADE Merry Xmas/Okey cokey/Get down & get with it (all live).....1.15
12" KURTIS BLOW Christmas Rappin' (E).....1.99
7" 7" 7" . . . SLADE Merry Xmas Everybody; P. McCARTNEY Wonderful Xmas time; SHOWADDY Hey Mr. Xmas; ELVIS It won't seem like Xmas; PHIL SPECTOR Xmas e.p.; WIZZARD R & R Winter; ELTON JOHN Step into Xmas; BRENDA LEE Rocking around Xmas tree; JOHN LENNON Happy Xmas (War is over); J. Mathis When a child is born; BIG CROSBY White Xmas GREG LAKE I Believe in Father Xmas; BONEY M Mary's boy child; EAGLES Please come home for Xmas; KURTIS BLOW Xmas Rappin'; BELLS Auld Lang Syne (Disco); GABLE SCHOOL Reggae Xmas.....1.15 each
12" JASPER CARROT 12 Days of Christmas (P).....1.99
12" ELVIS PRESLEY It won't seem like Christmas (Pic label).....1.99
L.P. PHIL SPECTOR'S XMAS ALBUM (Orig. alve. Philles label, I).....3.99
L.P. BEACH BOYS CHRISTMAS ALBUM.....2.50

MOTORHEAD MOTORHEAD MOTORHEAD
12" MOTORHEAD Ace of Spades (Christmas pic).....1.99
12" MOTORHEAD Beerdrinkers EP (Pink vinyl) (P).....1.99
12" MOTORHEAD Golden Years EP (P).....1.99
12" MOTORHEAD Golden Years (Diff P. to Brit.) (I).....3.49
7" MOTORHEAD Motorhead (Orange vinyl) (P).....1.25
7" MOT. Overkill; Louie; No class; Bomber; G. Years; Ace; Beer; (all pic) each.....1.10

Following several enquiries, ADRIANS RECORDS would like to reassure all their customers that they have no connection with any company using a similar style of advertising, or indeed with any other company.

ABBA ABBA ABBA ABBA ABBA ABBA ABBA
L.P. ABBA Super Trouper (Import copies on Swedish Polar label).....4.99
L.P. BJORN & BENNY 'Lycka' (I).....5.99
12" ABBA Chiquitita/Lovelight (I) (P).....3.99
12" ABBA Voulez vous/Angel eyes (I) (P).....3.99
12" ABBA Winner takes it all/Elected (I) (P).....3.99
LP ABBA Gracias por la Musica (Jap I + lyrics) RED VINYL.....10.50
7" ABBA Winner takes it all (Jap I + lyrics) (P).....2.75
ABBA VIDEO CASSETTE Abba music show 1. (Abba' performing 7 of their hits) (VHS system) including postage.....£39.95
12" ABBA I have a dream/Take a chance on me (I) (P).....3.99
12" ABBA Voulez vous/Does your mother (I) (P) (Col. vinyl).....3.99
This is a small selection from over 70 Abba goodies

VIDEO VIDEO VIDEO VIDEO VIDEO VIDEO
VIDEO FILMS THROUGH THE MUSIC PRESS.
ANOTHER 1st FOR ADRIANS
VIDEO FILM Green Berets (John Wayne in Vietnam war film).....39.95
VIDEO FILM The Searchers (John Wayne in classic Western).....39.95
VIDEO FILM Mr. Roberts (Cagney, Fonde in war comedy).....39.95
VIDEO FILM Blazing Saddles (Mel Brooks' classic comedy).....39.95
VIDEO FILM Deliverance (Jon Voight, Burt Reynolds).....34.95
VIDEO FILM East of Eden (James Dean in first film).....34.95
VIDEO FILM Enter the Dragon (Bruce Lee's greatest).....34.95
VIDEO FILM The Exorcist (Shocking! Horrifying!).....39.95
VIDEO FILM Rebel without a Cause (2nd James Dean classic).....34.95
VIDEO FILM The Wild Bunch (Bitter brutal Western).....39.95
VIDEO FILM Woodstock (Classic 60's rock film . . . 3 hours).....39.95
VIDEO FILM Dirty Harry (Clint Eastwood thriller).....39.95
VHS or Beta System. Watch for new releases.
Postage and good packing (very important for video's) same as for L.P.s.

BLONDIE BLONDIE BLONDIE BLONDIE BLONDIE
7" BLONDIE Tide (I) (Diff. Pic to Brit & other imports).....1.99
12" BLONDIE The tide is high (long version) (I) (P).....3.49
7" BLONDIE The tide is high (Diff pic to Brit) (I).....1.25
LP BLONDIE Parallel lines (I) (PICTURE DISC).....15.00
BLONDIE VIDEO 'Eat to the beat' (VHS system).....29.95
7" BLONDIE Call me (Diff P. to Brit. + 12") (Jap I + lyrics).....2.75
12" BLONDIE Call me (Vocal + Inst.) (I) (different pic).....3.99
12" BLONDIE Atomic/Die young/Heroes (live) (P).....1.49
12" BLONDIE Heart (Voc. / Inst.) (P) (British Original).....3.50
12" BLONDIE Sunday girl (Eng. & Fr./I know (P).....1.99
7" NEW YORK BLONDES Little G.T.O. (I) (P).....1.99
This is a small selection from our large BLONDIE catalogue.

A FOOT FOR YOUR STOCKING
12" DEVO Whip It/Snowball/Gates of Steel (P).....1.99
12" BEAT Too nice to talk to (Beat design sleeve).....1.99
12" SPORTS Who listens to the radio + 2 (I).....1.99
12" BASHT 5 'Dub' — Paranoia Circus/Work/Games + 2 (P).....2.45
12" BASEMENT 5 Last White Xmas + 3.....1.99
12" BAUHAUS Telegram Sam/Crowds/Rosegarden Fun (P).....2.20
12" MARLEY I Shot Sheriff (live)/Redemption song (P).....1.99
12" QUEEN Another one bites/Dragon attack (I) (P).....3.99
12" ROBERT PALMER Looking for clues (E) + 2.....1.99
12" ROD STEWART Passion (7.36).....1.99
12" NICK STRAKER Midnight train (6.03)/Walk in Park (5.00).....1.99
7" YELLOWPAGE ORCH. Invaders theme (E) (P) + Free Poster).....1.99
12" JOY DIVISION Atmosphere (P) (+ FREE flexidisc).....1.99
12" JOY DIVISION Love will tear (Diff. P to ?) (+ flexidisc).....2.20
12" ORCHESTRAL MANOEVRES Enola Gay (P).....1.99
12" LYNYRD SKYNYRD Freebird (5.08)/Sweet home + 1 (P).....1.99
12" SIMPLE MINDS I travel (6.13 remix) (P).....1.99
12" SPANDAU BALLET Cut a long story short (8.30).....1.99
12" UB 40 Earth dies screaming/Dreama lie (E) (P).....1.99
12" MADNESS My girl (+ extra track, not on 7") (P).....1.49
12" KRAFTWERK N. Lights/T. Europe/Model (luminous vinyl) (P).....2.50
12" HUMAN LEAGUE Empire state human (P).....2.25
12" SPECIALS To Much Too Young EP (I)(P).....2.99
12" U.B. 40 My Way of thinking (E)/Think it's gonna rain (E) (P).....1.99
12" DEEP PURPLE Black night/Strange kind (P).....1.99
12" QUEEN Crazy little thing called love/We will rock (I) (P).....3.99
12" E.L.O. Showdown/Roll over Beethoven (P).....1.99
12" E.L.O. Shine a little love (White vinyl).....1.99
12" ELVIS PRESLEY It's only Love (E).....1.99
12" BAD MANNERS Lip up Fatty (E) (P).....1.99
12" CLIFF RICHARD We don't talk anymore (6.45) (I) (P).....2.99
12" WINGS Goodnight tonight (7.25) (P).....1.99
12" IAN DURY Hit me with your rhythm stick.....75p
This is a selection from our catalogue of over 2000 12"

GARY NUMAN/TUBEWAY ARMY/GARY NUMAN
L.P. G. NUMAN Telekon (I) (+ 7" I die in white or orange of green or blue or yellow vinyl — (all pic).....each 2.99
L.P. G.NUMAN Telekon (I) (L.P. in yellow, green or blue vinyl).....each 4.99
7" G. NUMAN I dream of wires/Remind me to smile (I).....1.20
12" G. NUMAN Complex (British original) (P).....3.95
L.P. NUMAN/T.ARMY Tubeway Army (1st), Replicas, Pleasure principle (Jap Imports, gatefold sleeve, lyric sheets in Jap & Eng.).....each 10.50
7" GARY NUMAN I die, you die (Jap I + lyrics) (P).....2.75
7" GARY NUMAN We are glass (Jap I + lyrics) (P).....2.75
7" G NUMAN Complex/Disconnect Bombers (Jap I+lyrics)(P).....2.75
7" GARY NUMAN Cars (Jap I + lyrics) (P).....2.75
7" T. ARMY Are friends/We are so fragile (Jap I + lyrics) (P).....2.75
7" T. ARMY Bombers/That's too bad (dbl single) (P).....1.60
7" T. ARMY Are friends/Down in the park (I) (P).....1.99
7" T. ARMY Are friends/You are in my vision (I).....1.20
7" GARY NUMAN Cars/Metal (I).....1.20
7" GARY NUMAN Sleep by windows/I die you die (I).....1.20
12" T. ARMY Are friends electric (I) (P).....2.99
12" GARY NUMAN Cars/Asylum (I) (P).....2.99
G.NUMAN VIDEO Touring principle '79 (VHS) (or Beta).....29.95

SANTA'S SURPRISES
7" KATE BUSH Babooshka (Jap I + lyrics) (P).....2.75
7" KATE BUSH Wow / Symphony (+ lyrics on pic) (I).....1.99
7" IAN DURY In Between ies + 2 (I) (P).....1.75
LP RUSH Hemispheres (PIC DISC) (I).....4.99
LP GROUCHO MARX Evening with (PIC DISC) (I).....5.99
LP KRIS KRISTOFFERSON / RITA COOLIDGE (PIC DISC) (I).....5.99
7" MOTELS Days are O.K. (PIC DISC).....1.99
7" MADNESS One step beyond (Jap I + lyrics) (P).....2.75
7" P. BENATAR Hit me / Heartbreaker + 2 (Red vinyl) (P).....1.25
LP BEATLES 20 Hits (Arcade label) (I).....4.99
12" B. HOLLY — P Sue / Brown eyed / Oh Boy / Maybe (PIC DISC) (?)
12" BUDDY HOLLY Rave on/Ollie Vee/That'll/Gonna love (Pic Disc, I).....9.99
L.P. BEATLES Songs / Pictures of (VeeJay label) (I).....4.99
6" JONA LEWIE Big shot (P).....80p
7" QUEEN Need your loving tonight/Rocket (I).....1.20
L.P. SKIDS Absolute game (+ free L.P.).....4.99
BOW WOW WOW CASSETTE C30, C60, C90 go (+ 45p P&P).....1.15
7" UNDERTONES Teenage kicks (Diff. P to Brit.) (I).....1.75
7" ROXY MUSIC Over you/Manifesto (Jap I + lyrics) (P).....2.75
7" ROXY MUSIC Oh Yeah/S. Downs (Diff. P to Brit. Jap I + lyrs).....2.75
7" B 52S Strove light (+ Free B52's Carrier bag) (P).....1.15
7" ELTON JOHN Dear God/Tactics/Stasi away + 1 (dble 7", P).....1.25
7" P. GABRIEL Shosholoza/I don't remember (I).....1.20
BOW WOW WOW CASSETTE (Lim. Edit. 8 tracks) (Flip top pack).....1.99
L.P. BEATLES Rarities (Diff. recordings of well known tracks. Contains rare pics + Butchers' shot. Gatefold sleeve) (I).....5.49
7" DICKIES Gigantor (Yellow) (P); Nights (White) (P); Fan mail (Red + wrapround poster) (P).....each 1.15
7" KATE BUSH Heavy people/Man with child; Symphony in blue; W. heights; Breathing (all Jap Imp + lyrics on pic).....each 2.75
7" GENESIS Turn it on again (Colour Pic) (I).....1.99
7" SKIDS Goodbye civilian (Pic Disc).....1.99
7" E. COSTELLO New Amsterdam e.p. (Jap I + lyrics) (P).....2.75
L.P. KATE BUSH Never forever (+ insert with Jap lyrics) (Jap I).....9.99
L.P. TOURIST Luminous basement (+ Ltd. 7" in Luminous v.).....3.99
7" GEORGE HARRISON Faster (Pic Disc).....1.99
7" CARS Just what I needed (Blue Pic Disc).....1.99
LP DEVO Are we not men (Pic Disc) (+ Free flexi disc).....3.99
7" XTC Towers of London (Ktd. double 7") + 3 tracks (P).....1.25
LP BEATLES Tell all (Interviews etc) (I).....5.49
7" SPECIALS Gangsters (I, P) + Message to your Rudy (I, P) each.....1.50
LP QUEEN Queen 1, Queen 2, Day at races, Opera, Heart attack, N.O. World (all Jap I + lyrics).....4.49 each
7" BRITT EKLAND Do it to me (Nude picture disc).....1.99
7" MATCHBOX Midnight dynamos (Picture disc).....1.99
7" O.N. JOHN Magic (V. Ltd. picture disc).....1.99
LP E.L.O. Joyride Soundtrack (Has 6 E.L.O. tracks) (cut-out, I).....2.99
10" E.L.O. All over the world (Blue vinyl) (P).....1.99
5" (Yes, 5") SQUEEZE Another nail/If I didn't love (I) (P).....1.40
7" SEX PISTOLS Holiday (with original Banned British pic).....1.50
L.P. SLADE Story of (2 records) 24 hits (I).....6.99
7" E. COSTELLO New Amsterdam (picture disc).....2.99
7" QUEEN Another one bites (Jap I + lyrics) (P).....2.75
7" SQUEEZE Cool for cats (pink vinyl) (P).....2.25

METAL METAL METAL METAL METAL
L.P. KILLER WATTS (2 Recs. Various artists).....Only 3.49
12" BLACK SABBATH Die young (4.33) (P).....1.99
12" AC/DC R&R Ain't noise pollution (P) (+ Free badge).....1.15
7" JUDAS PRIEST Exciter/Dissident 'Jap I + lyrics) (P).....2.75
7" BLACK SABBATH Neon knights (Jap I + lyrics) (P).....2.75
7" AC/DC Highway; R&R; Touch; Whole lot (Jap I + lyrs, P).....each 2.75
12" SAXON Long arm of the law (P) (+ Free patch).....1.99
7" GILLAN Sleeping on the job (Jap I + lyrics) (P).....2.75
7" WHITESNAKE Love in heart of city (Diff. P to Brit.).....2.75
12" IRON MAIDEN Women in uniform/Invasion/Phantom (P).....1.99
7" VARDIS Too many people + FREE 7" 'Blue rock' (P).....1.25
LP WHITESNAKE Live at Hammersmith (Jap I + lyrics).....8.50
LP JUDAS PRIEST Best of (PICTURE DISC).....4.99
12" SAXON 747/Stallions (P).....1.15
12" JUDAS PRIEST Living after midnight + 2 (P).....1.15
7" THIN LIZZY Killer + 3 (dble single) (P).....1.15
12" AC/DC T. Too much/Live wire/Shot down (12.26 total) (I) (P).....2.99
7" AC/DC Girls got rhythm/Plf you want blood/Hell ain't/R & Roll damnation (rare gatefold pic).....2.50
12" M.SCHENKER Cry for nation/A & Ready (live) + 1 (P).....1.99
7" WHITESNAKE Sweet talker/Ain't gonna cry no more (I).....1.20
7" M. SCHENKER Cry for the nation (Clear vinyl) (P).....1.25
7" U.F.O. Couldn't get it right (Clear vinyl).....1.25

12" TOP XMAS PARTY 12"
12" ARETHA FRANKLIN What a fool believes (E) (P).....1.99
12" BLACK SLATE Boom boom (E).....1.99
12" EDDY GRANT Do you feel my love (E).....1.99
12" DIANA ROSS I'm coming out (E).....1.99
12" LINX You're lying/Remix of you're lying.....1.99
12" STEPHANIE MILLS Never had love like this before (E).....1.99
12" RAH BAND Falcon (E).....1.99
12" YOUNG & CO I Like What (7 mins).....1.99
12" BLACK SLATE Amigo (E).....1.99
12" OTTOWAN D.i.s.c.o. (E).....1.99
12" COFFEE Casanova (E) (P).....1.99
12" KOOL & GANG Celebration (E) (P).....1.99

JAPAN JAPAN JAPAN
7" JAPAN Second that emotion/European son (Jap I + lyrics) (P).....2.75
7" JAPAN Life in Tokyo/Part 2 (Jap I + lyrics) (P).....2.75
7" JAPAN Quiet life/Halloween (Jap I + lyrics) (P).....2.75
7" JAPAN Sometimes I feel/Love infect. (Jap I + lyrics) (P).....2.75
7" JAPAN Unconventional/Lovers on main (Jap I + lyrics) (P).....2.75
7" JAPAN Second that emotion (Red vinyl) (P).....1.25
7" JAPAN Gentlemen take polaroids (dble 7") (Gateford pic).....1.25
12" JAPAN 2nd that emotion/European son (remix)/Life in Tokyo / Stateline / Adolescent sex (re-corded) (I) (P).....3.99
12" JAPAN (Live in Japan) Deviation/Obscure alternatives (6.05) / In vogue (6.10) / Sometimes I feel low (I) (P).....3.49
12" JAPAN Life in Tokyo (Red vinyl) (P).....1.99

WE HAVE 2 RECORD SHOPS IN WICKFORD!!!
Adrians 'OLD SHOP' is now open Sats 9-30-4.30 & Mons & Fris 9.00-1 p.m. for secondhand bargains, rare promos, cheapies, oddities, 50s &60s R & Roll originals, plus many 'one-off' goodies.

CRASS	LABEL	CRASS	LABEL	CRASS
L.P. POISON GIRLS Chappaquidick bridge (P)				£3.00
12" CRASS Feeding of 5,000 (2nd sitting) (+ new Poster silve)				£2.00
L.P. CRASS Stations of (2 racs) (P) (Postage as for 2 L.P.s)				£3.00
7" CRASS Reality asylum/Shaved women (P)				45p
7" CRASS Persons unknown/Bloody revolutionaries (P)				70p
7" HONEY BANE You can be you + 3 tracks (P)				65p
7" ZOUNDS Subvert (P)				75p
CRASS flexidisc (+ Toxi Graffiti mag) .....50p + 40p for good P&P (UK)				

JAM	JAM	JAM	JAM	JAM	JAM	JAM	JAM
LP JAM Setting sons, Mod sons, In the city, Mod. world (All Jap I, superior pressings + lyrics. Back in stock due todemand).....each 9.99							
7" JAM Start (Jap I + lyrics) (Diff. P to Brit)							2.75
7" JAM Sat's kids/Heatwave (Jap I + lyrics) (P)							2.75
7" JAM Eton rifles (Jap I + lyrics) (Diff. P to Brit.)							2.75
7" JAM Going underground (Jap I + lyrics) (P)							2.75
7" JAM David Watts (Jap I + lyrics) (P)							2.75
7" JAM Sats kids/Heatwave (I)							1.25

BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS
THE JAM First biography + lots of photos.....3.95
THE CLASH Before & After.....4.50
SID VICIOUS Family Album (82 photos).....1.95
ROCK STARS in their underpants.....4.95
ROCK YEARBOOK 1981 (256 pages, 600 photos).....5.95
ROLLING STONE Record Guide (Reviews, 10,000 albums).....5.25
ELEPHANT MAN (Photographic book of film).....3.95
Post and good packing (vital for books) same as for albums

CLASH CLASH CLASH CLASH CLASH
7" CLASH BOX 8 x 7" in pics + lyric sheets (Jap I).....12.50 + 75p P&P
10" CLASH L.P. Black market Clash (I) . . . Cap. radio/Prisoner/Pressure drop/Cheat/City of dead/Time is tight/Bankrobber + dub/Armag. time/Justice tonight . . . kick it over. (Good pic).....3.50
7" CLASH I fought the law/White man (Jap I + lyrics) (P).....2.75
7" CLASH London calling / Arms . . time (Jap I + lyrics) (P).....2.75
7" CLASH Bankrobber (Jap I + lyrics (P).....2.75
7" CLASH L. Calling; T. Gun; City Rockers; Remote control; Complete control; White riot; English civil; Bankrobber (all pic); Hammersmith (Clash logo).....each 1.10
LP. CLASH (1st) + FREE 7' 'Groovy times' / Gates of West. Choice of Green or Blue sleeves (I).....each 5.49
LP. CLASH Pearl Harbour '79 (As above, with free 7" but different pic and lyrics to tracks) (Jap I) (Diff. Pic above).....9.99
12" CLASH London calling / A. Time (long version) (P).....2.99

POLICE POLICE POLICE POLICE POLICE POLICE
7" POLICE Don't stand (+ wraperound poster + lyrics, Jap I).....2.75
7" POLICE De do / Friends (Special Police alve. Diff to Brit, I).....1.25
12" POLICE Message (live) (I) (PICTURE DISC, star shaped badge) (Complete with black & white folder).....10.00
7" POLICE Walking on moon/Visions (Diff pic to Brit) (I).....1.99
7" POLICE Don't stand close (Pic alve . . . not poster) (I).....1.99
7" POLICE Fell out (P).....1.15
L.P. NO WAVE (various artists) (Includes Police's 'Roxanne' and 'Next to you' (PICTURE DISC) (I).....5.99
12" POLICE Roxanne/Can't stand (I) (PICTURE DISC, shaped like Police badge) complete with brown folder with pics.....15.00
10" POLICE Regatta (2 x 10" recs + Colour poster (I).....4.99
7" POLICE Don't stand so close (+ lim. poster sleeve).....1.15
7" POLICE Message/Landlord (Jap I + lyrics) (P).....2.75
7" POLICE Roxanne/Can't stand (Jap I + lyrics) (P).....2.75
7" POLICE Walking on moon/Visions (Jap I + lyrics) (P).....2.75
7" POLICE PACK 6 singles in wallet.....£6.99 + £1 for good P&P (U.K.)

BOWIE BOWIE BOWIE BOWIE BOWIE
12" BOWIE Ashes to ashes (long version) / Alabama song (good pic. sleeve) (I).....3.99
LP BOWIE Rock concert (9 tracks from 'Tower' LP) (I).....5.99
BOWIE SWEAT SHIRTS (Good quality . . . blue or red. Has white figure of Bowie as clown on front).....6.99
BOWIE T-Shirts (Black with Bowie in concert).....2.99
BOWIE T-Shirts (White with Scary Monsters faces).....2.99
(Please state Small, Med or Large) (Postage as for L.P.'s)
7" BOWIE It's no game/Fashion (Jap I + lyrics to both) (Pic unlike any other single available . . . similar to 'Scary' LP. sleeve).....2.75
7" BOWIE Crystal Japan (never available before) (Pic unlike any other available . . . plus lyrics to 'Alabama song') (Jap I).....2.75
7" BOWIE Revolutionary song (Jap I + lyrics) (Pic unlike any other single in our catglogue.....2.75
12" BOWIE Fashion (Recut from L.P.) (E) (Lim. Edit. pic. has spaces for sticking 'Ashes' stamps) (British).....1.99
7" BOWIE Fashion (P) (As British, but U.S. pressing) (I).....1.25
7" BOWIE Ashes/It's no game (I) (P).....1.25
L.P. BOWIE Scary (Superior Jap pressing. Lyrics in Eng. & Jap).....10.50
BOWIE BADGES (i inch) Low, Man Who Sold, John I'm, Ashes (Bowie as clown) — 25p each (P&P 10p. Any quantity. (UK)
7" BOWIE Breaking glass + 2 (Ltd BLUE vinyl) (Diff. P to Brit).....2.25
LP BOWIE King of Gay Power (2 recs) (Rare import) (Similar tracks to 'Images' . . . good pic).....6.99
7" MANISH BOYS, DAVY JONES, LOWER 3RD I Pity the fool/Take my tip/Habit of leaving/Baby loves that way (early pic).....1.99
L.P. BOWIE 1980 All Clear. 10 tracks from various albums. Rare Promotional LP V Ltd (Good pics on sleeve) (I).....13.99
BOWIE BOOK Discography of a Generalist 1962 - 1979. (125 pages, 156 rare photos, 70,000 words, bootleg lists, pic sleeves etc) Due to tremendous demand . . . back in stock now (incl. P&P U.K.).....8.50
12" BOWIE John I'm (E) (P) (+ free R.C.A. 'John' Promo badge).....1.75
BOWIE VIDEO Just a Gigolo film (VHS or BETA).....29.95
The above is a

BUNCH M E A N D E R

/ - - - O / - - - / T H E / - - - - Y - - -

BONAPARTE

BONAPARTE MAIL ORDER

A GREAT NEW IDEA

Various — From Brussels With Love. 80 minute cassette in pouch with booklet. Incl. John Foxx, Eno, Durutti Column, Certain Ratio, Richard Jobson. Great value £3.99

CLASH

Clash — Sandinista. Latest release 12/12/80. Triple album. 36 new tracks + poster. Great value ..... Only £4.99
Clash — Call Up/Stop The World. Brand new U.K. single. Unreleased material (Pic) 99p
Clash — 9-track U.S. imp. 10" incl. 2 unreleased tracks. Capital Radio + 5 other tracks. Great pic. cover. Very limited. Great value ..... Only £2.49
Clash — London Calling. Double Album £3.99
Clash — Jap. Box set of 9 singles. All in pic covers. Very limited. In special package £12.50
Clash — Bank Robber/Train In Vain/Rockers Galore. 7" Imp. (Pic) 99p
Clash — All Singles. ..... Only 99p each

GREAT NEW RELEASES

Sex Pistols — Six singles in special presentation pack. (Very limited) ..... Only £5.50

NEW 12"

Sex Bristols — Good Old Arsenal. A 'must' for all Arsenal supporters. (Crack away on the Beeno) ..... Only £1.89
Bauhaus — Telegram Sam — The 12". + extra track (Pic) ..... Only £1.89
Visage — 1st (now Futurist L.P.) ..... Only £3.99
The Yobs — Xmas Album. 15 tracks. (Actually it's the Boys). Disgustingly cheap £1.99
Bowie — Revolutionary song (from Just A Gigolo Film). Jap Imp. 7". Great Pic cover £2.50
Sham '69. The First, The Best and The Last. L.P. (Incl. Free unreleased 4-track single). Very ltd ..... Only £3.99
Bow Wow Wow — 8-track cassette pack in great packaging ..... £1.89 + 25p P&P

Skids — Women In Winter/Live version of Yankee Dollar + free 12 page booklet (pic). Very limited £1.50
Skids — Goodbye Civilian, 7" pic disc, very rare & collectable £1.50

Certain Ratio — Blown Away, 12" on Factory. (Pic) £1.89
Rockpile — Wrong Way Now & Always, 7" in translucent yellow vinyl. See through cover £1.50
Monochrome Set — Love Zombies + FREE POSTER £3.99
XTC — Towers Of London. Double 4-track single ..... Only 99p

MAGAZINES

Face Magazine — (December) Pil, Slits, Dury (great colour photos) 65p
Flexi-Pop Magazine incl. Free selector flexi unavailable before. In clear vinyl 80p
Face Magazine — Bowie + Joy Div, Skids, great colour photos. (Nov) ..... Only 60p
Flexipop — Magazine + Jam flexi. Unavailable track 80p
Crass — Toxi Graffiti Fanzine + Crass Flexi. V. Ltd 50p
FREE P&P WITH RECORDS. OTHERWISE ADD 30p PER MAGAZINE

T—SHIRTS

Stray Cats — New Logo Design £2.99
Adam & Ants — Last Tour T—Shirt £2.99
Dead Kennedy's — Great new colour T-Shirt £2.99
Crass — Colour T—Shirt, great design £2.99
Echo & Bunnymen — Colour T—Shirt £2.99
medium only - 35p P&P for each T—Shirt.
B-52's — T Shirt (as on first LP) £2.99
Modettes — New design as on LP cover £2.99

IMPORTS

The Police — U.S. Imp 7" of De Do Do Do, De Da Da Da + Friends. (Unavailable on any album) 99p
Kate Bush — Live On Stage. 12". Them Heavy People + 3 other tracks. (Great pic) £3.49
Pretenders — Imp. of Brass In Pocket/Stop your Sobbing. (Pic) £1.50
Psychadelic Furs — 1st. L.P. as imp + 2 extra (unreleased) tracks. Different cover. Very limited £4.99
The Jam — Story, Imp 7" Imp. Different cover. Very limited £2.50
Squeeze — Another Nail. 5" Imp. Very limited. (Pic) £1.39
Cheap Trick — 10" U.S. Imp + free 7" (Pic). Very limited ..... Only £2.99
Gary Numan — Telekon L.P. Imp. Coloured vinyl + Free Single — I Die You Die. Very limited ..... Only £4.99
Gang Of 4 — 4 track U.S. 12". Very limited. (Pic) £2.99
Stranglers — Don't Bring Harry. (Sung in French) + Boar Cage. 7" Imp. (Pic) £1.50
Damned — White Rabbit. 3 track Imp. E.P. (Pic) £1.50

STRANGLERS IMPORTS

Stranglers — U.S. Imp L.P. Includes The Raven, 5 Miles, etc + Free Single of White Room/Straighten Out. Very ltd £4.99
Stranglers — Jap. Imp. 12"/L.P. Incl. Sverige, Don't Bring Harry in French + 4 other tracks (Pic) ..... Only £3.99
Stranglers — 7" U.S. Imp of Duchess/Raven. (Great Pic)...Only £1.35
Stranglers — 5-track Imp. 12" incl. Who Wants The World, Man in Black, Bear Cage (long version) (Pic) £3.99

ADAM AND THE ANTS
THE SINGLES

Young Parisians/Xerox/Car Trouble/Kings/Dog Eat Dog/All with Pic ..... 99p each
Ant Music/Fall In (Pic) 99p

THE ALBUMS

Dirk Wears White Sox £3.99
Kings Of The Wild Frontier (L.P. + Pamphlet) ..... Only £3.49

12"

Durrutti Column — Lips That Would Kiss. 12". (Pic) £2.20

Why Don't Rangers Sign A Catholic — Pope Paul And The Romans, new 12", Pic. The most offensive record ever. Available to all Glasgow Celtic supporters £1.99

Motorhead — 4 new unreleased tracks, 12", blue vinyl, (Pic). V. Ltd £1.89
Beat — Too Nice To Talk To. 12" (Pic) £1.49
Basement 5 — Last White Xmas. 12". (Pic) £1.79
Spandau Ballet — Long Story Short. 12". (Pic) £1.89
UB40 — The Earth Dies Screaming. 12". (Pic) £1.79
Bowie — Fashion. 12". Very limited. (Pic) £1.89
Brian Brain — 4-track 12" Incl. Carpowing. (Pic) £1.89
Bob Marley And The Wailers — Redemption Song (Inc. unreleased version of I Shot The Sheriff) £1.99
Ian Dury — I Want To Be Straight. 12". Very limited ..... Only £1.99
Bollock Brothers — The Busker. Prod & Incl. J. Lydon 4 Bs 2 (Pic). Very limited. 12" £1.79
Peter Gabriel — Biko. 12". V. Ltd. (Pic) £1.89
Damned — History Of The World (Pic). Very limited. 12" £1.79
Killing Joke — Requiem/Change. 12". (Pic). Very limited £1.79
Orchestral Manoeuvres In The Dark — Enola Gay. 12". (Pic). Very limited £1.99
Red Beat — Excellent Men 12" ..... Only £1.99

JOY DIVISION

Joy Division — Transmission. 7" (Pic) 99p
Joy Division — Love Will Tear Us Apart. 12". Different pic cover to the single £1.89
Joy Division — Unknown Pleasures. First LP. Only £3.75
Joy Division — Closer. 2nd Classic Album ..... Only £3.75
Joy Division — Love Will Tear Us Apart. 7" (Pic) 99p
Joy Division — Atmosphere/She's Lost Control. 12" (Pic) £1.79
Earcom 2 — Fest. 12" Incl. 2 non-LP Joy Division tracks (Pic) £1.99

CRASS

Crass — Stations Of The Crass. LP. (Double) ..... Only £2.99
Crass — Feeding of 5000. 12". Re-issue. (Pic) £2.10
Crass — Reality Asylum 45p
Crass — Poison Girls — Bloody Revolution 60p
Honey Bane — Girl On The Run. 7" 60p

NEW SINGLES

Specials — Do Nothing/Maggie's Farm (Pic) 99p
Dexy's Midnight Runners — Keep It Part Two (Pic) 99p
Elvis Costello — Clubland 3 track (Pic) 99p
Cab Voltaire — Seconds Too Late (Pic) 99p
Essential Logic — Eugene (Pic) 99p
Ultravox — Sleepwalk. Clear vinyl. V. Ltd. (Pic) 99p
Robert Wyatt — At Last I'm Free. (Pic) 99p
David Bowie — Crystal Japan (Unreleased Jap. Imp. 7") (Gt. Pic) £2.50
Theatre Of Hate — Legion (Pic) 99p
XTC — Generals & Majors. Double single. Very Ltd. (Pic) £1.10
League Of Gentlemen — Heptaparapershiokh. (Incl. Robert Fripp) 99p
Classix Nouveaux — Robot's Dance (Pic) 99p
Orange Juice — Simply Thrilled Honey. (Pic) 99p
Jonesk-s — It's Kind Of Funny (Pic) 99p
Hazel O'Connor — Time. (Pic) 99p
Gary Numan — This Wreckage (Pic) 99p
Buzzcocks — What Do You Know (Pic) 99p
Beat — Too Nice To Talk To (Pic) 99p
Basement 5 — Last White Xmas (Pic) 99p
Police — De De Do De Da/The Sermon. (Unissued) (Pic) 99p
Delta 5 — Try/Colour (Pic) 99p
Honey Bane — Nothing/Dub (Pic) 99p
Modern English — Gathering Dust (Pic) 99p
Discharge — Decontrol (Pic) 99p
Visage — Fade To Grey (Pic) 99p
Blondie — Little GTO (great colour Pic). Very rare. (Pic) £2.50
Blondie — Call Me. 7" Imp. Special Offer ..... Only 99p
Dead Kennedy's — California Uber Allies (Pic) 99p
Dangerous Girls — Dangerous Girls (Pic) 99p
Bowie — Fashion (Pic) ..... Only 75p
XTC — Take This Town. (B Side is Rats — Babylons Burning) (Pic) 99p
Damned — Sanity Calsse + 2 unreleased tracks (Pic) 99p
Siouxsie & Banshees — Israel/Red Over White. (Pic) 99p
Toyah — 3-Track E.P. All Live — Danced (Pic) 99p
Madness — Embarrassment/Crying Shame (Pic) 99p
Ian Dury — Superman's Big Sister (Pic) 99p
The Au Pairs — It's Obvious (excellent new 45) (Pic) 99p
Professionals — Join The Professionals (Pic) 99p
Gary Glitter — What Your Momma Don't See (Your Momma Don't Know) (Pic) ..... Only 75p
Girls At Our Best — Politics (New Rough Trade) (Pic) 99p
The Slits — Animal Space (Pic) 99p
Angelic Upstarts — England (Pic) 99p
Thomzoo Twins — She's In Love With Mystery (Pic) 99p
Stray Cats — Runaway Boy (Pic) 99p
Spandau Ballet — Long Story Short (Pic) 99p
U2 — I Will Follow (Pic) 99p
Gary Numan — I Die You Die/Down In The Park (Piano Version) ..... Only 49p
U.K. Decay — For My Country (Pic) 99p
Throbbing Gristle — Adrenalin (Pic) 99p
Kraftwerk — Autobahn (Pic) Classic 99p
Elvis Costello — New Amsterdam Pic disc. 7". Very limited £1.79
Pauline Murray — Mr. X/Two Shots (Pic) 99p

NEW ALBUMS

Pylon — Gyrate (New U.S. Band) £3.99
Music From The Deaf Club — Various (Back in stock) (Incl. Dead Kennedys, Tuxedo Moon) £3.99
The Wall — Personal Troubles And Public Issues (Debut) £3.99
Lurkers — Greatest Hits £3.99
Linton Kwesi Johnston — L.K.J. in Dub £3.99
Ian Dury — Laughter £3.99
G. Lewis/Gilbert (Ex-Wire) 3-R-4 LP £3.99
Polystyrene — Translucence £3.99
Cravats — In Toytown (on Small Wonder) £3.50
Undertones — Undertones £2.99
Undertones — Hypnotized £2.99
Pretenders — Pretenders £2.99
Berlin Blondes — 1st £3.99
Toyah — Toyah, Toyah, Toyah. Live LP £3.75
Sector 27 — Sector 27 1st LP £3.99
Fall — Grotesque (4th Great Album) £3.75
Magazine — Live Play £3.99
Various — Backstage Pass — New Punk Comp. Includes RARE TRACKS FROM SLF, Rejects, Upstarts, etc £3.99
Jam — Sound Effects (Great New Album) £3.99
Public Image — Paris Au Printemps (Live) £3.99
U.K. Subs — Brand New Age LP. (Clear Vinyl) ..... Only £3.99
James Blood Ulmer — Are You Glad To Be American £3.75
Poison Girls — Chappaquidick Bridge £2.99
Various — Wessex Buy A Bridge. Rough Trade comp. LP. 14 tracks Incl. SLF, Delta 5, Spizz, Slits £3.99
Gary Numan — Telekon L.P. Special Offer ..... Only £1.99
Nicelectes — Soury So Fer. L.P. Incl. Free Sticker £3.99
Tonto & Manyats — Live L.P. (Recorded & put out in one day)...£3.99
Specials — More Specials + Free Single + Poster 3.99
Cash Cows — Virgin Comp. L.P. Incl. Skids, Pil, Human League ..... Only £1.10
Bauhaus — In A Flat Field LP £3.99
Teardrop Explodes — Kilimanjaro ..... Only £3.99
Damned — The Black Album. Double LP. Half Live, Half Studio ..... Only £4.99
U2 — Boy — The long awaited debut LP £3.99

TALKING HEADS

Talking Heads — More Songs ..... Only £2.99
Talking Heads — Fear Of Music ..... Only £2.99
Talking Heads — Remain In Light ..... Only £3.49

Send Cheques & Postal Orders to:-
Bonaparte Records, 284 Pentonville Road, London N1 9NR.
Please list alternatives wherever possible. No correspondence can be entered into.
Postage rates:- U.K. 7". 1=25p, 2=30p, 4=40p, 5=45p, 6=55p, 7=65p, 8=75p, 9+ Max £1.00.
U.K. 12". 1=55p, 2= £1.00, 3=£1.00, 4=£1.60.
Overseas: 12". 1=75p. 2=£1.00. 3=£1.50. 5=£2.00.
Overseas: 7". 1-5=25p each. 5+=15p each.

BULLET RECORDS
40 MILL ST., STAFFORD
(NEON)

THE CLASH

Call Up — (New single — pic) 99
New Clash LP — Sandinista (triple - released 1st week in Dec) 4.99
10" — Black Market Clash. (V. Ltd. supply, good pic sleeve — order now) (9 tracks — 2 previously unreleased) £3.50

EXCITING NEW RELEASES, IMPS., 45's, L.P.'s, ODDITIES ETC

Holger Czukay/Conny Planck — 12" Biomutant (superb kraut — Rock, Pic) 3.50
½ Japanese, ½ Gentlemen (Jad Fair) — Not Beasts (triple LP £1.25 P&P) 9.95
The Wierdos — Action Design 12" EP (Legendary West Coast Punk) 3.99
David Bowie — 12" Ashes To Ashes (German Pressing — Pic) 2.99
Boys Next Door (Birthday Party) — Missing Link 12" (Aussie Imp. 5 tracks) 3.99
Bow Wow Wow — New 8-track cassette (Ltd. ed.) 1.99
Hazel O'Connor — Sons & Lovers (2nd L.P.) 3.99
The Fall — Grotesque LP (4th brilliant L.P.) 3.99
Toyah — Live at the Lafyette Club L.P. 3.99
Jubilee Soundtrack — Inc. 2 non LP Adam & The Ants cuts 4.49
Japan Jap Pic Sleeve Singles: The Unconventional/Sometimes I Feel So Low/Quiet Life (all superb pics) each 2.50
Jam — Sound Effects 3.99
Stranglers — IV Rare Tracks (Am. Imp. includes new prev. unreleased tracks plus v. ltd. 4 track free EP). This the ultimate Stranglers coll. item 4.49
Stranglers — Jap 12" mini LP's — Vol 1. 5 tracks inc. Don't Bring Harry (in French). Great unusual pic. sleeve. Vol 2. 5 tracks, includes 2 versions of Bear Cage — great pic. sleeve ..... each 4.99

BEATLES COLLECTORS ITEMS
RUSSIAN EP's A Set Of Five. All Pic Sleeves

1 Across The Universe + 3 tracks
2 With A Little Help + 3 tracks
3 Carry That Weight + 3 tracks
4 Can't Buy Me Love + 3 tracks
5 Octopus Gardens + 3 tracks

£17.50 the set

These are magnificent artifacts which every discerning Beatles fan will want & cherish. Limited supplies!

ALBUMS

Beatles Tell All (Vee Jay Recs) — Rare Interviews LP 5.00
John Lennon/Plastic Ono Band — Live Peace in Toronto 5.00
Songs, Pictures & Stories of the Fabulous Beatles (Vee Jay Records, very rare — Ltd supply in stock) 5.00
The Essential Beatles. Australian Anthology, 16 tracks 4.99
Rarities. U.S. Copy with 'Butcher Photo's' + Extensive sleeve notes 4.99
Danny Laine — Ahh Laine (rare '73 L.P. on Wizzard) 5.00
Paul McCartney. The Family Way (Legendary '66 Decca LP) 4.99
Paul McCartney. Heart Of The Country. 4 track Russian EP (Pic) .3.50

HOT NEW SINGLES (Section One)

The Polecats — Rockabilly Guy 95
Buzz & The Flyers — Go Cat Wild (Pic) 95
Michael Morcocks Deep Fix — Star Cruiser (includes Hawkwind guys — pic) 95
Lenny Kaye — Child Bride (U.S. Imp. MER, Rec — Pic) 1.35
Elvis Costello — Clubland (Pic) 99
Dumb Blondes — Strange Love (Pic) 95
Delta 5 — Try (Pic) 95
They Must Be Russians — Don't Try To Cure Yourself (Pic) 95
Splodgenessabounds — Bicycle Seat (Pic) 99
The Beat — Too Nice To Talk To 12" (Pic) 1.99
T.V. Smith's Explorers — Tommahawk Cruise (ex Adverts) (Pic) ..95
Orange Juice — Simply Thrilled Honey (Pic) 95
Josef K — It's Kinda Funny (Pic) 95
Delta 5 — Try (3rd great 45 — Pic) 95
Adam & The Ants — Ant Music (Pic) 99
Ski Patrol — Agent Orange (Malicious Damage — Pic) 99
Skids — Woman In Winter (plus Ltd Ed booklet) 1.40
Kate Bush — December Will Be Magic (Pic) 1.05
Essential Bop — Eloquent Sounds EP (superb debut — Pic) 95
The Stiffs — Volume Control (Pic) 1.05
Presidents Men — Out In The Open EP (Pic) 95
Sinking Ships — Cinema Clock (Pic) 95
Frantic Elevators — Know What You Told Me (Eric's Rec — Pic) ..99
Honey Bane — Guilty (Pic) 99
XTC/Ruts — Take This Town/Babylons Burning (Pic) 99
Drinking Electricity — Cruising Missiles (Pic) 99
Holly — Hobo Joe (new on Eric's — Pic) 99
Arthur Two-Stroke — The Who Who Song (Pic) 99
Dexy's Midnight Runners — Keep It Pt 2 (pic) 99
League of Gentlemen — Heptaparapatshinokh 99
The Damned — Hit Or Miss/Sanity Clause (pic) 99
Visage — Fade To Grey (pic) 99
Thompson Twins — She's In Love With Mystery (pic) 99
Madness — Embarrassment (pic) 99
Cabaret Voltaire — Seconds Too Late (pic) 99
Red Beat — 12" Red Beat (Malicious Damage) 1.99
Colin Numan — B (pic) 99
The Twilight Zoners — Brighton Rock (pic) 95
Au-Pairs — It's Obvious (pic) 95
Sisters of Mercy — The Damage Done (pic) 95
Dangerous Girls — Man In The Glass (pic) 95
Eyeless in Gaza — Kodak Ghosts E.P. (excellent pic) 99
Mystere Five — Never Say Thank You (pic) 95
Ludus — My Cherry Is In Sherry (pic) 95
MX80 — O. Type (Ralph — pic) 1.35
Toyah — Dance/Ghosts/Neon Womb (all live — pic) 99
Barracudas — I wish It Could Be 1965 again (pic) 1.05
Siouxsie & The Banshees — Israel (pic) 99
Robert Wyatt — At Last I'm Free (pic) 99
Robert Rental — Double Heart (pic) 99
Devo — Whip It (pic) 1.05
Lora Logic — Eugene (pic) 99
Yellow — Bimbo (Ralph Independant 45-Pic) (pic) 1.35
Classix Nouveaux — Little Green Men (pic) 1.05
The Cigarettes — Can't Sleep At Night (pic) 95
7" 99/12" Ian Dury — Superman's Big Sister £1.50
Methodishka Tune — Leisure Time (pic) 95
The Hawks — Wards Of Hope (great new Brum band — Pic) 95
Noise Annoys/Battery Boys — Double A Side 45 from 2 Scottish Bands (pic) 95
Gist (YMG) — Is This Love (Pic) 99
Normal Hawaiians — The Beat goes On (Pic) 95
Snakefinger — The Man In The Dark Sedan (new on Ralph) (Pic) 1.35
Fred Frith — Dancing In The Street (Ralph goes disco) (Pic) 1.35
The D.B.'s — Black & White (another Chris Stamey masterpop — Imp) (Pic) 1.50
Crispy Ambulance — From The Cradle To The Grave (Pic) 99
Throbbing Gristle — Sub-Human & Adrenalin Distant Dreams (2 simultaneous releases — both pic) ..... ea 99
Motor Boys Motor — Drive Friendly (strong Beefheart influence) (Pic) 99
Stray Cats — Runaway Boy (Pic) 99
White Heat — Finished With Fashion (Pic) 99
Slits — Animal Space (Pic) 95
Spandau Ballet — To Cut A Long Story Short — 7" (Pic) 99
12" (Pic) 1.79
B-52's — Strobe Light (Pic) 1.05
U2 — I Will Follow (3rd UK gem — Pic) Live B-side 99
Psychedelic Furs — Mister Jones (Pic) 99
Tuxedo Moon — Dark Companion (undoubtedly their best record yet — Pic) 1.05
The Colonel (XTC) — Too Many Cooks (Pic) 99
Theatre of Hate — Original Sin (hard punk — Pic) 99
Girls At Our Best — Politics (Pic) 99
Ten Pole Tudor — Three Bells In A Row (Pic) 99
Cockney Rejects — We Are The Firm (pic) 99
Mo-Dettes — Dark Park Creeping (3rd 45 pic) 99
Strangers In The Night — I Drowned (pic) 99
Material — Discourse (red - pic) 99
Rocky Erickson — Mine Mine Mind/Bloody Hammer (non-LP track) 99
Eric Random — That's What I Like About Me 12" (brilliant hard music) 2.49
Wah Heat — Seven Minutes To Midnight (2nd glorious 45 — pic) .95
Moondogs — Who's Gonna Tell Mary (pic) 99
The Bollock Bros. — Bunker 12" (prod. John Lyndon — fantastic 12" pic) 2.25
This Heat — Health & Efficiency 12" (Pic) 1.99
Auntie Pus — Halfway To Venezuela (pic) 99
The Diagram Bros. — We Are All Animals (long awaited vinyl debut — pic) 99
The Prats — Jesus (German Imp. — pic) 1.45
Killing Joke — Requiem — 12" 1.99
Sector 27 — Invitation. What Have We Got To Lose? (2nd 45 — pic) 99
The Residents — The Commercial Single (8 Track Monster EP — pic) 99
Manufactured Romance — Time Of My Life (pic) 95
The Soft Boys — I Wanna Destroy You (pic) 95
The Fall — Totally Wired 45 (Another Gem — pic) 99
Birthday Party — Friend Catcher (sensational new 45 — pic) 99
Adam & The Ants — Dog Eat Dog (pic) 99
Poly Styrene — Talk In Toytown (pic) 99
T.V. 21 — Ambition/Ticking Away (pic) 99
Echo & The Bunneymen — Puppet (pic) 99
Fad Gadget — Insecticide (pic) 95
Gods Toys — All The Born Losers (pic) 95
The Cravats — Precinct (pic — great) 99
Little Roosters (prod. Joe Strummer) — I Need A Witness 99
The Dark — Hawaii 5-0 (pic) 99
Dead Kennedy's — Kill the Poor 3rd great 45 + free badge — pic. 99

COLLECTORS ITEMS

Daddy Cool — Greatest Hits/Daddy Gold (rare albums — each) ..4.99
Daddy Cool — Daddy Cool Live (dble. LP — The definative Cool L.P.) 7.99
Cream — 12" Wrapping Paper/Crossroads (plus 2) (Pic) 3.50
Blondie — The Tide Is High 12" (V. Ltd. Ed. — Pic) 2.99
Mott The Hoople — 2 Miles From Heaven LP (rare Euro only release, includes previously unreleased tracks from late 60's) ... 4.99
Jefferson Starship — pic disc LP Gold — Best of 4.99
999 — The Biggest Tour In Sport (live 6 track 12" — US only release) 3.99
Police — Star Shaped pic disc — Message In A Bottle (special price) 6.50
Firesign Theatre — pic Disc. 45 (Carter/Reagan), Fighting Clowns (The wildest, most colourful pic disc ever) 2.75
Gary Numan — I Die You Die 45 (coloured vinyl copies very ltd — Pic) 1.50
Capt Lockheed & The Starfighters (Celvert & other Hawkwind luminaries) LP 5.00
The Flatlanders LP. One Road More (features Joe Ely & Butch Hancock circa 71) 4.25
Broadside Vol 6. LP includes 3 non CBS LP tracks by Dylan (Folk Wave Recs) 6.00
The Who — Direct Hits LP (orig sleve) 8.00
Love Da Capo (Classic 2nd album, orig sleeve) 4.50
Jimi Hendrix — Free Spirit LP (superb '66 recordings. Great cover. Not to be confused with other rip-off LPs) 4.50
Nitty Gritty Dirt Band — 1st /Rare Junk/Ricochet (all ultra rare) each 10.00
Gang Of Four — U.S. 12" Send In The Army 4 tracker (Pic) 2.99
Bow Wow Wow — New 8 track cassette EP 1.99
Suicide — collectors version of 1st LP (includes 3 new tracks + 23 minute 10" flexi of the live Brussels bootleg - v ltd supplies) 4.99
Peter Hammill — Nadirs Big Chance/Silent Corner An Empty Stage (both classic LPs) ..... ea 4.99
Jam — Japanese pic sleeve singles (all diff. to U.K. sleeves) Start, David Watts, Heatwave, Eton Rifles, Going Underground ..... £2.50 each
John Otway — 10" Birthday Boy 3 tracker (U.S. stiff/ltd ed/great pic) 2.50
Split Enz — True Colours (fantastic laser engrave LP) 4.99
Clash — Japanese Box Set. Inc. 8 singles in a magnificent presentation pack. Superb Jap pressings Ltd. Ed. (£1 P&P) £12.50
Marc Bolan — Pop Chronic LP (magnificent double LP inc. booklets & rare photos of Marc) — German import £5.75
Lee Clayton — 1st LP (Ultra rare) (MCA label) 5.49
Tubeway Army — Are Friends Electric 12" (pic) 2.99
Gary Numan — Cars 12" (pic) 2.99
Squeeze — 5" Another Nail (smallest 45 ever!)(v ltd pic) 1.35
Last Exit (Sting On Vocals — His First Band!!!) Whispering Voices 99
UK Subs — Live Kicks LP (Ltd Edition) 4.99

INTERESTING IMPORTS (LP's)

The Outlaws — Ghost Riders 4.99
Butch Hancock — Diamond Hills (3rd brilliant LP) 5.49
Easybeats — Absolute Anthology (magnificent dble. LP includes comprehensive booklet with rare photos, complete discography & 43 tracks — the definitive Easybeats collection) 8.99
Yes Nukes — 14 Atomic Powered Cuts (includes The Weirdos, Runaways, etc., etc.) 4.99
F.M. — City Of Fear (prod. by Larry Fast) 4.99
Creedence Clearwater Revival — Live At The Albert Hall 1970 (prev unreleased live material) 4.99
Spliff Radio Show (Nina Hagen's Band) — Spliff 4.99
Kevin Coyne — The Dandelion Years (3 LP Ltd ed. box set, contains the 2 Siren LPs + 1st solo LP (case history) 12.00
Psycotic Pineapple — Where's The Party (great name, great band) 4.99
Firesign Theatre — Fighting Clowns LP (Rhino) 4.99
Phantomband — (includes ex Can Members) — 1st LP 4.99
Tuxedo Moon — Half Mute LP (+ free single) 4.99
Yellow — Solid Pleasure (Ralph) 4.99
Blow-up — Legendary Soundtrack LP (inc Yardbirds circa 67) 5.50
The Residents — Fingerprints/Eskimo/Not Aavailable/3rd Reich/Meet The/Buster & Glenn ..... each 4.75
Pylon — Gyrate 4.75
The Easybeats — Rock Legends (This is their final 1969 L.P. in its entirety) 4.99
Steve Gibbons Band — Street Parade (new LP euro release only) 5.00
Steve Hillage — Aura (Euro only release) 4.49
Richard Pinhas — East West (new synth album) 4.99
John Cippollina Band — Raven (totally incredible return LP by guitar legend — private pressing) 5.00
Terry & The Pirates — Doubtful Handshake (private pressing featuring John Cippolina) 5.00
Music From The Deaf Club — V. Artists, Live LP (inc. Dead Kennedy's Tuxedo Moon etc — rare) 4.99
Jim Carroll — Catholic Boy (Keith Richards fave rave. No 1 Import) 4.99
Nikki & The Corvettes — 1st LP (Bomp/all girl band) 4.99
The Units — Digital Stimulation (mind blowing new San Francisican band — really highly rec. band) 4.99
Bob Segarini — Live On The Radio (the Wackers legend continues) 4.99
Wilko Johnson — Ice On The Motorway (Euro release only) 4.75
Snakefinger — Greener Pastures (magnificent Ralph LP) 4.99
Fred Frith — Gravity (another Ralph masterpiece) 4.99
Herman Brood — Wait A Minute (wilder than ever, includes Kim Fowley) 4.99
Eric Burdon's Fire Dept — The Last Drive To Hell (new Euro only release) 4.99
The Plastic People — Egon Bondy (incredible 1st L.P. plus superb booklet) ..... 5.99 (75p p&p)
The Sounds Of Asbury Park — Various Artists (5 diff bands, all brilliant, in the Springsteen vein of music) 4.99
Psychedelic Furs — U.S. copies of 1st LP (diff. sleeve plus 2 new tracks not released in U.K. prod Martin Hannett) 4.99
Faust — The Faust Tapes (orig packaging recommended again) .4.99
Split Enz — Beginning Of The Ends/Frenzy (Aussie only release) ..... each 5.49
Walter Stedding — 1st L.P. (prod. Chris Stein — includes Fripp, Richard Lloyd, and other N.Y. luminaries) 4.99
John Otway — Deep Thoughts (U.S. LP — Stiff Recs.) 4.99
The Boys Next Door — (now Birthday Party) Door Door (incredible Aussie import LP) 5.49
Gruppo Sportivo — Copy, Copy (New LP) 5.25
The Cure — Boys Don't Cry (US Compilation. Inc Killing An Arab & The 45's Not on UK LP's — Good Cover) 4.99
Faust — 1st (Clear Vinyl/So Far (2nd LP) ..... each 4.99

UK ALBUMS

Pylon — Gyrate 3.99
Polysterene — Translucerice 3.99
The Modernaires — Way of Living 3.75
Magazine — Play (New Live LP.) 3.99
Unknown Pleasures (good product by, until now, obscure artists) 4.99
Marquis De Sade — Dantzig Twist 4.99
Trex/Quintronic — Landing (outstanding new U.S. duo in Ultravox vein) 4.99
Human Sexual Response — Figure 14 (desperate!, superb L.P. in Hamill/Gabriel direction) 4.99
Minny Pops — Drastic Measures, Drastic Movements (Dutch outfit now on Factory) 4.49
Kevin Coyne — Sanity Stomp (new dble album, inc Ruts) 5.49
Modern Man — Concrete Scheme (prod Midge Ure) 3.99
Visage — 1st LP 4.49
Sham 69 — The First, The Best & The Last (+ ltd ed 4 track EP) ..4.49
The Wall — Personal Troubles 3.75
Cravats — The Cravats in Toyland 3.99
James Blood Ulmer — Are You Glad To Be In America 3.99
Sector 27 — 1st LP 4.49
Public Image — Live in Paris 4.49
Minatures — Including — The residents; fripp plus assorted damned, XTC & Flying Lizzardsguys 3.99
Japan — Gentlemen Take Polaroids 3.99
Mo-Dettes — The Story So Far 3.99
Machines — Various Artists (inc new PIL track + H. League, John Foxx, G. Numan, OMID) 3.99
Ada Wilson Band — Tatto Hosts Vision On 3.99
Bruce Springsteen — The River (2 years in the making dble) 4.99
Peter Hamill — The Black Box (New LP — Private pressing — depressing as usual!!) 3.75
Capt Beefheart — Doc. At The Radar Station (monumental) 4.29
Killing Joke — 1st LP (powerful & brilliant) 4.49
Basement 5 — In Dub (prod. Martin Hannett) (Ltd ed) 2.35
Wanna Buy a Bridge — Rough Trade Singles Com. LP 3.50
Bauhaus — In The Flat Field 3.99
Fad Gadget — Fireside Favourites 3.99
Talking Heads — Remain In Light (another masterpiece) 3.99
Adam & The Ants — Kings Of The Wild Frontier (plus free pamphlet) 3.99
The Sound — Jeopardy 3.99
Second City Static — Various Artists 2.50
Rockpile — Seconds Of Pleasure (plus ltd. ed. free 4-track E.P.) ..4.49
Runaways — (with Cherry) — Flaming Schoolgirls (inc 6 prev. unreleased studio tracks + 5 77 live cuts) 4.25
The Associates — The Affectionate Punch 3.99
Prag Vec — No Cowboys 3.99
U2 — Boy (immaculate debut) 3.99
The Residents — Commercial Album (40 one minute songs!) 3.99
Cockney Rejects — Greatest Hits Vol 2 (14 new Punk anthems!) .3.99
Comsat Angels — Waiting For A Miracle LP (wonderful) £3.99
The Damned — The Black Album (dbl LP) 4.49
Colin Newman — (Wire) — A-Z (wonderful harsh music) 3.99
The Androids Of Mu — Blood Robots (Fuck Off Records) 2.99
The Homosexuals — Harrasment 3.99
The Fall — Dragnet/Live At The Witch Trials ea 3.99
Teardrop Explodes — Kilimanjaro (superb songs) 3.99
Dead Kennedy's — Rotting Fruit LP (long awaited debut) 3.99
Shoes For Industry — Talk Like A Whelk (interesting) 3.99
Glaxo Babies — Put Me On The Guest List 2.95
The Lemon Kittens — We Buy A Hammer For Daddy (astonishing debut LP) 3.99
UB40 — Signing Off (+ free Ltd. Ed. 12") 3.99
Swell Maps — Jane From Occupied Europe (Maps Mania) 3.99
Misty — Misty In Roots (superlative raggae) 3.99
Simple Minds — Empires & Dances (brill) 3.99
Pauline Murray + The Invisible Girls — 1st LP 3.99
9 Below Zero — Live At The Marquee (Ace R+B) only 2.99
Adam & The Ants — Dirk Wears White Sox 3.99
Dome (Wire) — Experimental Album 4.29
Cabaret Voltaire — The Voice Of America

NME CLASSIFIEDS

REACH MORE PEOPLE THAN ANY OTHER MUSIC PAPER IN THIS COUNTRY

For further details ring
KARLA FAERBER
01-261 6122
or write
New Musical Express
Classified Advertisements
25th Floor
King's Reach Tower,
Stamford Street, London. S.E.1

FOR SALE — 25p per word

ADAM YOUNG PARISIANS t-shirts 3 colour £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

ASSORTED RARE records. Phone 01-595 9455.

BAUHAUS t-shirts £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

BEATLES MEMORABILIA! S.A.E. Carlton, 171 Sussex Gardens, London W.2.

BOWIE DIAMOND Dogs logo on left breast. T-shirts £3.50, s/shirts £5.95. Tops, 5 Cases Street, Liverpool 1.

BOWIE SCARY MONSTERS Clown t-shirts 3 colour £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

CLASSIX NOUVEAUX t-shirts £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

COMSAT ANGELS t-shirts £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

CRAMPS T-SHIRTS 3 colour plus back print. £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

CRASS BADGES, also Buzzcocks, Clash, Dead Kennedys, Ruts, Pistols + many more. 20p each + S.A.E. Mike Wood, 16 Prince Andrew Road, Maidenhead, Berks.

CRASS T-SHIRTS 3 colours, £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

CURE PRIMARY t-shirts 3 colour £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

DAVID BOWIE — CROWN t-shirts. 3 colour pic & logo. £4.00. SM. **PRIESTLEY'S** t-shirts, Dept N, 36 Bootham, York.

DEAD KENNEDYS t-shirts £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

DIY BADGES. S.A.E. for details. A Punshon, 207 Stoke Road, Slough, SL2 5AX.

DON'T FORGET Jim Morrison's birthday 8th December. Commemorative t-shirts from Moonlight Drive magazine £3.50. State SML. 19F Maple Road, Penge, S.E.20.

ECHO & THE BUNNYMEN Rescue t-shirts, 3 colour, £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

HEAVY METAL badges, patches etc. S.A.E. for free list. A Punshon, 207 Stoke Road, Slough, SL2 5AX.

HENDRIX, SYD Barratt, Waters, Redding, Mitchel autographs. Offers. Call 0227 7360.

IMPORTS, RARITIES. S.A.E. Disco's Inc. 53 Madoc Street, Llandudno, Gwynedd.

TROUSER PRESS
TROUSER PRESS
(Scoop Clearance Sale)

50p EACH

TP 49: (Costello, Young, Genesis)
TP 50: (Numan, Floyd, Bolan)
TP 51: (Public Image, Beatles)
TP 52: (Cure, Who, Motors)
TP 53: (Kinks, Townshend, Gang Of Four)
TP 54: (Stones, Roxy, Undertones)
TP 55: (Springsteen, Devo, Gabriel)
TP 56: (Bowie, Cars, Beck)
TP 57: (AC/DC, Buzzcocks, B-52's)
TP Collectors Mag (December)

All 50p each post paid — The set of 10 for a fiver (£5) *from:*

TROUSER PRESS
16 Almondbank Terrace
Edinburgh EH11 1SS

Vivian Stanshall will be signing copies of his book, and Charisma LP, 'Sir Henry at Rawlinson End' from 6-8pm on Friday 12th. Dec.
MAGIC BUS BOOKSHOP
10 KING ST. RICHMOND. SURREY
OPEN 10-6PM. FRIDAYS TO 8PM

FOR SALE — 25p per word

JOY DIVISION t-shirts 'Unknown Pleasures' £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

KILLING JOKE 'Official' t-shirts — Requiem black or white shirt. Album cover 2-colour £3.50. Malicious Damage, 11 Portland Road, London W.11.

KILLING JOKE t-shirts £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

LED ZEPPELIN, AC/DC etc. on video £35.00 each. Paul 051-489 6713.

LEMMY PHOTOGRAPH 10 x 8 **NOT** concert £1.00. Send to Alan Matthews, 3 Acacia Road, Acton, London W.3.

LOUD PRODUCTS for t-shirts and badges to shops and distributors. For lists write to 353 Holloway Road, London N7 0RN, or telephone 01-607 1414.

MAGAZINE T-SHIRTS, 2 colour pic & logo. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept N, 36 Bootham, York.

MUSIC REVIEW. But records? You need it! S.A.E./BPM, PO Box 40, Staines Road, Hounslow.

NOW! STARTLINGLY LIFE-LIKE IMAGE! LASER-PRODUCED 3-D HOLOGRAM PENDANTS of an Antique Gold Watch Interior, direct from U.S.A. Irredescent blue changes to gold before your eyes as the viewing angle is altered. Easily seen in any light, these circular 1½" dichromate holograms are in gold toned mounts complete with chain at the incredibly low price of **ONLY £7.50** inclusive. (Bulk Christmas buying enables us to drastically cut usual £12.50 retail price). Order Now from Orion Scientific, 23 Southbank, Long Ditton, Surrey, (N).

OFFICIAL HAWKWIND and Motorhead Merchandise. Send S.A.E. for mail order list of all designs and products to Manic Merchants Ltd, 39 Park Parade, London N.W.10. Retail enquiries welcome.

ORCHESTRAL MANEOUVRES t-shirts £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

PHOTOGRAPHS B/W. Banshees, Undertones, 999, Specials, Selecter, Bunnymen. Colour Rezillos. Send £1.00 per band test strip. 138a Strathmore Drive, Stirling, Scotland.

PRIESTLEY'S T-SHIRTS. Top quality t-shirts expertly screen-printed. See these columns and display pages. Catalogue — send S.A.E. to **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

SPECIAL OFFER T-SHIRTS £3.00 EACH for orders placed before Xmas. Following designs only: Passions, Psychedelic Furs, Delta 5, Akrylyx, Basement 5, Clash Gun, Dexy's, Eno, Gang of 4 photo, Johnny Thunders' Heartbreakers, Magazine, Pere Ubu, Police, PIL, Wire 154, Specials, Sid and Nancy, Sid Cowboys, Toyah logo, Toyah photo. State size (S.M.L.). Cheques, P.O.'s **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

STRAY CATS t-shirts £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

SWEATSHIRTS. PRIESTLEY'S t-shirt designs available on top quality American sweatshirts at £7.50 each. Sizes S.M.L. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

TARTAN DRAWSTRING drainpipes £9.00. Send all measurements. 5 Shelvers Way, Tadworth, Surrey.

THE PASSIONS t-shirts 'Michael & Miranda' pic. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

TOEPRINTS & CO. are back with their so **SUPERIOR** ever changing range of rock products. Sorry, we haven't kept in touch but we've been very involved with tours and other venues. So for the most superior original products about just send a large S.A.E. for **BROCHURE.** Beware doing this makes you a Toeprint addict. So get hooked on . . . . Toeprints, 8 Warwick Close, Bushey Heath, Herts.

TOYAH NEW OFFICIAL POSTER now available. Complete reproduction full colour Dexter Brown's original triptych painting as used in part on new live album Toyah! Toyah! Toyah! Send £1.50 (includes P&P) to BELCRAIG LTD. 42 Manchester Street, London W.1.

ALL T-SHIRTS, CAMOUFLAGE, STRIPE JEANS, BONDAGE CLOTHES, LEATHER ACCESSORIES from
XSTREMES
1st FLOOR
KENSINGTON MARKET,
KEN HIGH STREET (tube)
LONDON

FOR SALE — 25p per word

T.I.T.S. T-SHIRTS & S/SHIRTS — THE IDEAL GIFT for your mate or mates. All orders received before 18.12.80 will arrive before Santa Claus. Send cheque/cash/P.O. State chest size. **ALL OUR PRINTS ARE ENORMOUS COLOUR SCREENPRINTS — FULL CHEST SIZE.** Refunds if not 100% delighted. **— CRASS** — Bloody Revolutions. **THE CURE. COCKNEY REJECTS —** We Can Do Anything. **DEAD KENNEDYS** (2) — Cambodia or California. **ECHO & THE BUNNYMEN** — Stage Pose. **THE FALL** - Hobgoblin. **PINK FLOYD** — The Wall. **THE RUTS** — Triangle. **SLAUGHTER & THE DOGS** — Dog & logo. **SPRINGSTEEN** (3) — Born to Run, The River & He's the One. **X.T.C.** — Black Sea. **KILLING JOKE** — Requiem. **TEARDROP EXPLODES. SIOUXSIE** — Large portrait. **S.L.F.** (2) — Fingers or Inflammable Material. **TALKING HEADS** (2) — Fear of Music & Remain in Light. **THIN LIZZY** — Killer. **ULTRAVOX** — Three into One. **AC/DC** — Highway to Hell. **ADAM & THE ANTS** — Dog Eat Dog (cover). **UPSTARTS** (2) — Liddle or England). **SPIZZ 80** — Runner. **BOWIE** — Scary Monsters. **BRIGADE ROSSE** — Red & black on white. **CHE GUEVARA** — on red. **JAM** — Tube Station. **JOY DIVISION** — Pleasures on black. **LED ZEPPELIN 1** — on black. **PENETRATION** — Up for Air. **PIL** — Massive Logo on white. **PISTOLS** — B.....S or **GOD SAVE THE QUEEN. TOYAH** — Portrait. **REMEMBER** all these on **TEES** or **SWEATS. £3.50 TEES** or **£6.95 S/SHIRTS.** Don't delay send today. Cheques/Cash or P.O. to T.I.T.S. (Tell It T-Shirts), Dept. N, 12 Blenheim Street, Newcastle-on-Tyne. Callers welcome between 10-5. Doc Martens & Bondage trousers in stock.

T. REX ELECTRIC Warrior t-shirts. £3.50, s/shirts £5.95. Tops, 5 Cases Street, Liverpool 1.

T-SHIRTS EVERYTHING from Elvis to Anarchy £3.99. See below. **HEAVY METAL** cast badges Motorhead, Iron Cross, many more 85p. See below. **NEW** wall pendants, quality finish Rainbow Rising, Black Sabbath, etc. £1.35 order or S.A.E. for list to G.S. Enterprises, Four Seasons, 18 Middle Street, Brixham, South Devon.

U.K. SUBS Official Merchandising — Crash Course (New Album). T-Shirts, badges, stickers. New line up colour poster. Still in stock — Old line up photos, posters. Tomorrows Girls, Warhead, Blues T-Shirts, badges, stickers, armbands, bum-flaps etc. Send S.A.E. for free listing of up to date available merchandise and prices to: U.K. Subs Products, P.O. Box 12, Guildford, Surrey.

UNBEATABLE OFFER. PRIESTLEY'S T-SHIRTS have plain (unprinted) best quality American sweatshirts in stock now. Special low price. **£6.00 EACH.** Long sleeve or short sleeve. Colours (L.S.) black, white grey, navy, light blue. (S.S.) white, burgundy, red, beige. Other colours available to order. **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

U2 BOY t-shirts £4.00. SML- **PRIESTLEY'S T-SHIRTS,** Dept. N, 36 Bootham, York.

GENESIS REVELATION (original). Blondie 12" 'ers, Beatles 1963/64 fan flexis. Offers. Winsford 3985.

GOLDEN OLDIES: Over 3,000 titles in our list plus hundreds of recent hit 45's and L.P.'s at bargain prices. Send 15p stamp. Gemini, 123 George Street, Mablethorpe, Lincs.

MUSICASSETTE LIBRARY Service. 1,000's titles for hire. Discount sale prices. S.A.E. to:— Rentacassette, Wareham, Dorset.

POP/45s 50s/60s/70s. State interests. 3 Woodland Street, Heywood, Lancashire.

RARE ALBUMS. Coyne Case History, Siren Strange Locomotion, Beatles white (numbered), many Grateful Dead. Phone Hebden Bridge 4426, Martin.

RECORD PEDDLER Christmas list. Set sale of rarities including punk, new wave, futurist, heavy rock, pop, 60's, 12", picture discs, coloured vinyls, promos, demos, etc. Send large S.A.E. or two I.R.C.s for a free copy. We operate a record finding service so send your wants lists. We also buy secondhand records so send for free estimate. We would like to hear from dealers in Europe, America, Canada, Japan, Australia and anywhere else in the world with the view to exchanging or buying foreign rarities. For more details on any of the above contact **RECORD PEDDLER, 20A SWAN STREET, MANCHESTER, M4 6JW OR PHONE 061-834 3437 BETWEEN 10 a.m. – 6 p.m.**

STONES RECORDS. 0670 817073.

78's FOR sale. Collectors only please. Private collection for sale. For details phone Aberdare 873497.

DON'T BE A SCHMUCK AND SEND A CHRISTMAS CARD THIS YEAR
SEND YOUR GREETINGS IN THE
N.M.E. DECEMBER 20th
SPECIAL CHRISTMAS GREETINGS SECTION
SPECIAL SANTA RATE OF 20p PER WORD. ALL GREETINGS MUST ARRIVE BY FIRST POST, MONDAY, DECEMBER 15th AT THE LATEST.
MARK YOUR ENVELOPE 'XMAS'
YULE NOT REGRET THIS!

NME Classifieds
are seen by over
HALF A MILLION
more people than our nearest selling rival.

RECORDS FOR SALE — 25p per word

ABBA, BEATLES, R. Stones, S. Pistols, Queen, Bowie etc. 5,000+ albums ± tapes + singles from 20p. — Lists — S.A.E. (IRC) 3 Ashton Way, Whitley Bay, Tyne & Wear.

ALBUM HIRE. S.A.E. details. Dianne, Taw Records, Calver, Via Sheffield.

AMAZING LIST 60's, 70's pop/rock-/soul/new wave. Send S.A.E. Vinyl Demand, 92A Trafalgar Street (entrance Redcross Street), Brighton. (0273) 608806 open Mon-Sat.

BLONDIE + PIL promo L.P.'s. 0622 44322.

BOWIE, THIN White Duke, Springsteen, Fire on the Fingertips. Phone Mark, 01-631 1555 daytime.

BOWIE — '73. THE Beat Goes On. Offers. Jerry, 6 Hollin Park Road, Leeds LS8 3HD.

BROMLEY RECORD Fair. December 13th. TS. Narvick Hall Corner, Bromley Common, Magpie Hall Lane. Doors open 11 am. 30p. Stall holders early entry 9.30. Enquiries Maidstone 677512.

COSTELLO 2—TONE, Police blue, rare Squeeze. Offers. 399 8210.

DO YOU collect records? My latest catalogue lists hundreds of top hits from the fifties, sixties and seventies — all brand new! S.A.E. to: Tim Heath, 112 Stonedale, Sutton Hill, Telford, Shropshire.

DYLAN RECORDS. Imports, cuttings. S.A.E. Robert Howard, 6 Westfield Road, Liverpool 9.

ESKIMO NELL. Makes Je t'aime moi non plus sound like the industrial funk nursery rhyme it always was. Ring 01-549 9191 for demonstration.

GENESIS ETC. live A.D. 46 Draycott Road, Long Eaton, Nottingham. S.A.E.

NAME CHART BAND
With major recording contract require experienced (recording + performing)
LEAD SINGER/ RHYTHM GUITARIST
(19-24 years, preferably London-based)
Ring 01-499 8686, Ext.45
12 noon-3.30 pm.

WANTED — 22p per word

ABBA EUROPEAN singles, magazines, rarities, anything. Foreign swops welcomed. I. Gaffoor, 37 Windermere Avenue, Queen's Park, London N.W.6.

ABSOLUTELY ANYTHING on Barry Manilow especially cuttings and concert photos. Write to: Susan Widmer, 67 Levenside, Stokesley, Middlesbrough, Cleveland TS9 5BH.

BLONDIE/ULTRAVOX VIDEOS. Blondie Glasgow concert -O.G.W.T. (31/12/79). Ultravox sleepwalk T.O.T.P. Both VHS only. State price. Merv, 21 Norbury Court Road, London SW16 4HU.

HENDRIX COPENHAGEN 10.1.69 tape (mint), Rolling Stone 2.12.76, Incredible String Band "Looked up". Box No. 4096.

MUNGO JERRY stuff. Absolutely anything bought. Box No. 4095.

SPRINGSTEEN, CLASH bootlegs. Robert Bonsor, 40 Harcourt Terrace, London S.W.10.

WHO TICKETS anywhere. Your price paid. Phone anytime B'ton 420534.

RECORDING STUDIOS — 22p per word

PRACTICE ROOMS for hire. Fully soundproof. S.E. London, £3.00 per hour. Ring Laurie 668 4545 Mon — Fri 9.00am — 5.30pm.

SURBITON 8-track. 01-390 2447.

8-TRACK STUDIO £45/day including drums, amps, tape. Betchworth 3932/01-588 8846.

8-TRACK Studio. £4.50 per hour. No Space Invaders, no free coffee. We are the cheapest. Tannoy Red Monitors, TEAC plus noise reduction, instruments, piano, P.A., backline. Recession Recordings: 01-886 4547.

MUSICIANS WANTED — 22p per word

ANYONE INTERESTED in forming early Presley, Holly, Cochran sounding group with original songs. Call evenings. 19A Wilberforce Road, Finsbury Park, London N.4.

BASS GUITARIST wishes to join-/form group. Inexperienced but enthusiastic. Influences include Stones, Alice Cooper, Stranglers. Telephone Charlie 0625 524915.

DRUMMER; PERHAPS others wanted. F/M for new group inspired by Faust, Beefheart, Can, Nico, Slits, Raincoats with energetic new wave approach. 01-622 5016.

DRUMMER, SOLID UNPRETENTIOUS TO JOIN THE VOLCANOES. 01-730 6003 DAY, FIONA, 01-226 9156 EVENINGS, JAMES.

DRUMMER WANTED for Bristol based reggae band 'Black Roots'. Disciplined, well rehearsed, drumkit not necessary. Phone Alfredo 0272 421870 daytime only.

FEMALE GUITARIST wanted. Influences Slits, Scritts, feminism, language. Chris 01-985 2318 between 4–7.

GOOD SYNTHESIZER player wanted near Joy Division. No poseurs. Ring 341 2416 Dave — evenings.

GUITARIST WANTED. If you're into Au Pairs, Gang of Four style, that's great. Ideas and enthusiasm above experience. This one means it! Ring Kram 837 0740 after 6pm.

SINGER — GUITARIST and bassist want to join rhythmic outfit for gigs. Mick 01-691 1538.

THE TENANT needs non-musicians to begin new chapter in anti-rock. No ordinary experience required. Any sounds can apply. South London. Box No. 4094.

UNTALENTED DRUMMER, guitarist/vocals wanted. Manchester pop/rock. 434 5650.

VOCALIST M/F. Ability, image, ideas necessary for modern group with original approach. Phone 01-231 0632 after 6.00pm.

ZIGGY, WIRE, Bauhaus. Girl wants boys from band. Helen 388 5681.

RECORDS WANTED — 25p per word

ABSOLUTELY ALL your unwanted L.P.'s, cassettes, singles bought for 1p-£2.50 each cash or exchange value (more for **RARITIES).** We guarantee **NONE** refused!! Bring **ANY** quantity in **ANY** condition to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539). Send **CASSETTES ONLY** by post with SAE for cash — our price must be accepted) — S.A.E. for estimate if required.

ALL ALBUMS, singles S.A.E. for quote or send direct. Terminal Records, "Oakfields", Crundale, Haverfordwest, Dyfed.

ALL RECORDS, cassettes accepted. £1.50, £2.00 for many. Send direct or S.A.E. for quote. Rip-Off Records, Werndrin Cottage, Lampeter, Dyfed.

CATAPILLA. ALBUMS and cassettes wanted for cash or exchange. Catapilla Records, 162 Whiteladies Road, **BRISTOL** and 17 North Street, **EXETER.**

TOP PRICES paid. 60's/70's rock, new wave, jazz, reggae. Summit Records, 45 Camden High Street, London N.W.1.

TOP PRICES paid for L.P.'s/cassettes. Any quantity. Send details plus S.A.E. for quotation. — Gema Records, P.O. Box 54 Crockhamwell Road, Reading, Berkshire.

YOUR LPs wanted. Send S.A.E. for offer to Pandemonium, 127a Oxford Road, Manchester.

PERSONAL — 36p per word

ACNE — SPOTS — PIMPLES, use Yarrow Herbal Skin-toner for good results. 100ml. bottle £1.10 to "Home Herbals", Gasferry Road, Bristol 1.

CENTRAL LONDON flatshare wanted by independent music fan. Call Steve 373 2987 daytimes.

GIRLFRIEND WANTED, into cheesecloth tops and Afgham coats for nice North London guy. Long letter, photo? Box No. 4091.

HELEN SCOTT — you're wonderful — Andrew.

JANE SCOTT for genuine friends. Introductions opposite sex with Sincerity and throughtfulness. Details free. Stamp to Jane Scott, 3/NM North Street, Quadrant, Brighton, Sussex BN1 3GJ.

LONELY FELLA 32, interests cinema, music, reading, etc, seeks East London girl for friendship. Box No. 4093.

MALE 19, fan of Julie Covington, wants male penfriends same age. Box No. 4099.

PENFRIENDS AVAILABLE: All ages. Free brochure:— Pen Society, (A.25), 1-7 Wigan Lane, Chorley, Lancs.

PEN PALS. S.A.E. for details. Susan Lark, 2 Sutton Avenue, Catterick Garrison, N. Yorks. DL9 4NN, England.

SOME WEIRD SIN? Bored new wavish girl wants **IGGY POP** clone for fun in London. Box No. 4098.

TABLE FOOTBALL enthusiasts looking for pubs, clubs, etc. with other keen players. Drinks bought for anyone giving such information. St. Albans 57707.

VERY ATTRACTIVE tall black haired girl wants new wavish intelligent sensitive guys for gigs and new experiences (colours made of tears?). Photo and letter please. Box No. 4097.

SPECIAL NOTICES — 36p per word

EXPLODING HAMSTERS. Jenny ring Andy — Slough 22449 (evenings).

DEXY'S MIDNIGHT RUNNERS

Due to a very recent change of address Dexy's are concerned that some mail will have gone unanswered. Both fans and business contacts are asked to send any future mail to our new address at

162 BUNBURY ROAD, NORTHFIELD, BIRMINGHAM

Sorry again for any mail which hasn't been replied to.

NME CLASSIFIEDS ORDER FORM

RATES

22p per word
Artistes Wanted, Bands, Discotheques, Employment Agency Licence, Engagements Wanted, Fan Clubs, Free Radio, Groups Wanted, Instruments For Sale, Instruments Wanted, Insurance, Musical Services, Musicians Wanted, Publications, Recording Studios, Situations Vacant, Situations Wanted, Sound Equipment, Transport, Travel, Tuition, Wanted.

25p per word
For Sale, Records For Sale, Records Wanted.

36p per word
Personal, Printing, Public Notices, Special Notices, Traders Announcements.

Box No. fee £1.80 per insertion
Heavy block capitals after the first two words are charged at double rate.

20p per word
X-Mas Greetings.

Write your ad here in block capitals. One word per box.

HEADING:				

NAME.....

ADDRESS.....
(BLOCK CAPITALS)

.....

.....

DAYTIME PHONE NO .....

If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.

All advertisements must be pre-paid.

I enclose P.O./Cheque value £.....

Post to: NME CLASSIFIEDS, ROOM 2529, KING'S REACH TOWER, STAMFORD STREET, LONDON, SE1 9LS

DURY CONTD.

☐ *From page 23*

think I only ever sold three paintings. Sometimes I have a poke through and look at them."

How do you feel about your past work: visual and musical?

"I was glad I did it, mostly. I don't feel precious about it. When you paint seriously for seven years and you want to be a painter, you do the groundwork for being very patient. You don't want to get it together, particularly, until you're in your forties. You don't want to get off too quick. I know lots of people who got off in their '20s, but David Hockney was the only one I know who got off really young and stayed there. The art game is really such a bent, crooked, horrible, disgusting racket, twenty times worse than the rock business. . . if you sign up with a gallery and you're — say — 24, and you've got a promising career, you give the dealer 65% on a ten-year contract because it's the only way you're going to get a show. They don't really make much of a profit from young painters; they make it from old masters.

"There was one really flash dealer from the '60s who went skint when the bottom fell out of the abstract market. Mark Rothko committed suicide, and one of the reasons was that his paintings weren't selling, so he put about 20 of 'em up and bought 'em himself at inflated prices because he only had to pay the 15% commission. It was worth it to him to have those prices in the paintings' histories so that he could flog 'em again, but they caught him and that — and a lot of other reasons — led to him dispensing with himself. Slippery. Don't like it. Any of it. Really good paintings should be on public view anywhere, behind bullet-proof panes in the street."

(Wind forward, land slap in the middle of another topic)

"I used to think *one day I will be good,* and I consciously didn't want to be impatient about it and I feel like that again now, I've got that feeling back in me head. What's actually enjoyable about doing it is taking it. . . not *ponderously* seriously, but seriously because you wanna do it. It's no big number, you don't write it in the sky or anything, but doing it properly means doing it for a living, doing it as a way of life, whatever it is that you do. I felt like that with the Kilburns. I felt, 'I can keep on doing this for 20 years, I don't mind because I enjoy it'. It was a bit hard with the financial stuff, of course. . . but it's nice to be legit, to get a wage packet. It's like getting a grant when you're a student. Bein' paid by the government to be a loony. It's great! Students — especially at art school — are encouraged to develop their spirit and everything, get their pose together, and it's great to be officially approved.

"I get a social conscience about it to get a wage packet at the end of the week. It doesn't have to be a large one; it's just a symbol of approval. I dig that. I'm a very insecure person because I spent so much time away from home. I think staying power's all you need in life. Staying power's the thing that makes you do it anyway. If you know you'd do it anyway, it makes you very strong. You're unbribable then, and I think it's very important to be unbribable. I *think* I'm an unbribable person, but I don't know. I've had some good offers! But they'd only be good offers if they were offering something that I wanted more than I've already got. I think self-possession is the most important gift that a person can ever hope to start looking for. That sounds fairly ponderous. . . I'm not self-possessed, but I'm fairly aware that that's what I should be looking for.

"It was obvious to me when we made 'New Boots And Panties!!' that it was good enough that it didn't need to sell a lot; it would still be a good record, so I was quite happy to go with Stiff Records. If you trust only one thing about yourself, and that is that you're glad to be doing what you're doing, then it isn't a neurotic compulsion to do it, then you needn't even be frightened of *not* doing it. I was really involved with painting and then I stopped doing it *boom!* and started doing this full-time without any withdrawal symptoms, without any anxieties. Everything I've learned as a painter except holding a pencil. . . even that was useful. Everything is useful, and if more rock and rollers had had four years training in how to be skint or four years training in how to sit there doing something really hard for eight hours and then being disappointed with it and then getting up and doing it all again tomorrow. . . then there would be more wind in their windmill.

"In Russia, they have these official approved painters and they are told what to paint. Well, I would do that quite happily. I'd get me wage and paint bloody good pictures. It wouldn't bother me to be given a subject matter.

Or an attitude?

Or an attitude. The attitude hasn't got anything to do with the concept of the thing, only with the hand and the eye. None of that bullshit that you can put in books can come anywhere near to Rembrandt's hand. The only thing that matters about Rembrandt is going to see the pictures. The only thing that mattered to him was doing it. For sure. I didn't particularly enjoy being a painter, but I got enjoyment from the fact that I was doing something, that I was alive. . . well, I've met lots of rich people and lots of successful people, and it's only the ones who are really proud of what they're doing who are happy.

As in Bowie's remark about the worst curse is to be an artist but only a mediocre one?

Whenever Bowie pontificates about something I always remember he didn't go to art school. I think it's necessary — if you're going to pontificate about art — to know what you're talking about. David is a person who's never had the opportunity to be at peace with himself because he hasn't learned about study. But a lot of good people help and advise him and he's obviously got his hands on an enormous amount of information. But information is currency, it's not activity. I disdain a lot of information for that reason.

SO WHERE does it end? With the thunderous ovation that Davey Payne — definitely the people's choice as most popular Blockhead — gets at the end of each set? With Norman Watt-Roy remarking that playing with Wilko Johnson is like playing with a drummer and the resulting realisation that the current Blocks sound like a band with two drummers? With the astonishing assortment of weird toys in Davey Payne's trunk? With Don Cherry covered in goo and streamers and fake snow and still blowing that marvellous solo that he contributed to 'Sex And Drugs And Rock And Roll' — a number that Dury and Jankel developed from a bass-line on one of Cherry's records in the first place — at Poole? With Charlie Charles' brilliantly urbane performance as a barker for the souvenir stall? With Dury in the television studio? With Spider Roe's announcement at hotel reception desks to the effect that, "We're Blockheads. We're very polite, but we're a bit stupid"? With Johnny Turnball's staggering array of costumes? With. . .

Well, obviously it doesn't end. It's still going on somewhere or other, all of the above and all the other stuff. Things go on. The Blockheads are unblocked, and — whether they're as 'popular' as they were a year ago or not, ultimately it doesn't matter. They're doing it, they're doing it right and they're enjoying it. One door closes, two more open.

Get up and get excited. It's a public party and you're all invited. You *shall* go to the ball. Promise.

NIGHT
Featuring Chris Thompson, Stevie Lange, Billy Kristian, Robbie McIntosh
Plus Denny Newman's SOS
THE Venue Victoria Street, SW1
Monday, 15th December
Tickets £3.50 each available from box office tel: 834 5500
Doors open 7.30 pm

SCHOOL OF LIBRARY AND INFORMATION STUDIES
Information is a National Resource
Learn to manage it.
Consider two vocationally orientated courses.
B.A. (C.N.A.A.) in Librarianship. Three year full-time degree course.
Postgraduate Diploma (C.N.A.A.) in Library Studies. One year full-time, or two-year part-time course.
For further details about all courses apply:
Admissions (RM 344), Ealing College of Higher Education, Freepost, London Wt 5BR. Tel. 01-579 4111 ext 2000.
LONDON EHE Ealing College of Higher Education

BE STIFF THIS CHRISTMAS
BUT NOT TIGHT
Special Christmas offer to all our Punters
Box Set 1-10 £6.25
Box Set 11-20 £6.25
UNBELIEVABLE VALUE **£12.00** FOR THE TWO
STIFF Star Jigsaw **£1.00**
BLOCKHEAD watches ..... **£9.99 Fully guaranteed**
T-Shirts *All* **£2.00**
ABRA 1 Ronald Reagan LP **"THE WIT AND WISDOM OF" £1.99**
P&P 20p on small, 60p on large
All these Christmas Bargains not to be missed!!
SO HURRY YOUR ORDERS TO:
STIFF Mail Order, 9-11 Woodfield Rd. London W.9.

HAVING TROUBLE GETTING YOUR RECORDS PRESSED?
News has been getting to us that small labels and indie's around the country (esp. outside London) have had to delay releases due to the seasonal demands of the majors.
MAYKING RECORDS CAN PROVIDE A FAST, NO NONSENCE, **QUALITY** CUSTOM PRESSING SERVICE — NO ORDER TOO LARGE!
Our prices are pretty keen too.
So don't go into 1981 'hard-pressed'
Phone
Mayking Records Ltd *Now!*
(01) 404 4477

PUBLICATIONS — 22p per word

CHRISTMAS PRESENT! Superfast guitar booklet, rock lead/rhythm technique, solos, speed theory. £1.80. Rockbiz, 5 Postern, Wood Street, London EC2Y 9BJ.

SPRINGSTEEN FANZINE Point Blank 2, S.A.E. 50p. Dan French, 11a Thirlmere Road, London S.W.16.

STRANGLERS INFORMATION booklet. £1.00. Julian Hight, 18 Browning Close, Camberley, Surrey.

FAN CLUBS — 22p per word

ANGELWITCH COVEN. S.A.E. for details. 207 Stoke Road, Slough, SL2 5AX.

DUM DUM DUM S.A.E. 48 Aston Street, Oxford.

GENESIS OFFICIAL Fan Club — Send S.A.E. to **GENESIS INFORMATION,** P.O. Box 107, Southwood Lane, London N6 5RU.

OFFICIAL PIRANHAS Fan Club. S.A.E. Sue Horne, 24 Dyke Road, Brighton.

OFFICIAL U.K. Subs Fan Club. Send S.A.E. to P.O. Box 12, Guildford, Surrey.

PRAYING MANTIS official fan club. Send S.A.E. to 24 Beauchamp Place, London S.W.3.

SAMSON FAN Club. S.A.E. for details. P.O. Box 82, Guildford, Surrey, GU2 6PF.

STEVE HOOKER'S Shakers. S.A.E. Angela Ellis, 44 Great Eastern Road, Hockley, Essex.

THE WHO Official Club — Send S.A.E. to The Who Club, P.O. Box 107A, Southwood Lane, London N6 5RU.

INSTRUMENTS FOR SALE — 22p per word

FENDER PRECISION bass, excellent condition. Including hard case. £220 o.n.o. Carsbro Stingray bass 150W amplifier £110.00 o.n.o. Custom 200W cabinet £100.00 o.n.o. Phone Jeff Hertford 54980 (day) Stevenage 51605 (evening).

HAMMOND M100 white, factory split, good sound, Jack output. £600.00. 0922 413264.

FREE RADIO — 22p per word

RADIO CAROLINE articles, offshore news, landbased pirates, competition and more in Soundwaves Magazine, Issue 12, 35p from Soundwaves, Orpington, Kent.

MUSICAL SERVICES — 22p per word

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Samply absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

BANDS/D.J.'s — Immediate bookings. N.Y.E. & Xmas. Top rates. 01-247 5534 — Clayman's.

COPYING, TRANSPOSING, etc. 01-554 3213.

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London W.1. (10p stamp).

LYRICS WANTED. No publication fee. 11 St. Albans Avenue, London W.4.

YOUR GROUP videod £35.00. 262 5253.

SITUATIONS VACANT — 22p per word

ALTERNATIVE EMPLOYMENT with record companies, radio stations etc. Full-time, part-time. Experience unnecessary. "Music Employment Guide"; "Radio Employment Guide" and "British Music Index" (includes 800 helpful addresses). Continuously updated by computer. £1.20 each; all three £2.50. Hamilton House Productions, Staverton, Devon.

TUITION — 22p per word

ELECTRIC GUITAR tuition, London E.C.2, lead technique, rock solos. — 01-588 8846.

JOE MUDELE bass guitar and string bass. 467 1350.

SOUND ENGINEERING tuition in 8-track studio. 01-588 8846.

STUDIO ENGINEERING tuition in 8-track studio. 01-390 2447.

DISCOTHEQUES — 22p per word

DAVE BOLTON — 208's top national discotheque D.J., 1980 booking enquiries. Tel. Bedford (0234) 49945.

DAVE JANSEN. 01-699 4010.

METAL ONE Roadshow. From £45.00 a night. 677 6242 / 654 2366.

SOUNDSAROUND — EXCELLENT rates. (01) 856 8045.

STEVE DAY. 01-524 4976.

GAS BAG

TOLERATED BY PAUL MORLEY

"TO GO where no man/woman has gone before — rock's final frontier." Has half *NME's* staff increased their aesthetic sensitivity by reaching this goal? Is this metamorphosis symbolised by the change from newsprint to glossy? Or do they simply commute from the frontier at 52 back to the lurid pit at number 5?
Positive Nihilism, Bangor.
You're not enjoying the medicine? — PM.

For quite a while now, I've felt that *NME* writers have been a pain in the arse. For the most part your paper is boring. All agreed? You're so self-important and authoritative that it makes me squirm half the time. I get the impression you lot really think you're stars.

Stars? Du Noyer belongs on *Sounds*, Parsons would be lucky to get that far — all his 'points' and 'beefs' are so undynamic, he seems to think that 'punk' was so heroic. It's all his fantasy, I don't care how bloody honourable he and Julie etc think it was — when it started it was more to do with upsetting people by being moronic than anything else.

Parsons just wants some glorious memory to cling to. Kelly (heroine of Parsons' *Dangerous Visions)* was a vicious idiot, punks at the beginning were like her, though there were a few that were intelligent. Punk has been re-defined by TP and JB like it's theirs, so has rock'n'roll. It seems they've forgotten that original rock'n'roll was not really angry, just a bit rude and very boisterous. It never had to criticise anything to be credible.

Who else? Oh yeah, boring, sensible Kent and Murray, good old rock fans. Has Paul Rambali ever been called a prat? He sounds like he's the divine arbiter of good taste all the time. OK, Monty and Danny can be funny when they try, Lyn Hanna comes across OK.

Listen, someone has got to tell Morley to stop taking drugs — so many bloody boring new music articles on such sadly mediocre music. If *NME* was a person I'd have to be bloody desperate to go for a pint with it. Why do you have those letters in *Gasbag* praising you? Because you think you're great and you're not. Boy, I could play some music that'd shake you up.
Fred
I didn't write this — honestly. — PM.

Is your change of format a joke? It should be. There is nothing remotely 'new' about it. It reveals more about your vulnerability and hypocrisy than a 'restless' urge. The *NME* generally condones the tauntology of the music scene pretty harshly and yet feels justified in calling a grouping of the same regular features 'new'!

I'm not slagging-off your hypocrisy, it's amusing to see how susceptible to trends you are, and also relieving to see the media being forced to try to cater for its readers rather than the reader having to adapt to your news. And I hope everyone sees it that way.

You're probably losing readers and it's not really surprising. You've taken a too serious stance to music with relation to its social environment. Of course, music can reflect social problems quite acutely, but it won't find any performers who'll seriously give all to change the problems. They'd be social workers, politicians or whatever if they were sincere. If you've seen large factions of students singing along to 'Working For the Rat Race', or hoards of bedraggled youths chanting 'No Love In The Heart Of The City', you'll understand. Each individual is in his own little world and the 'realistic' music you tend to prefer, largely for its 'socially relevant' value, is just as 'escapist' or 'fantastic' for its audience as the more obvious creeds.

Why don't you try freebie CND peace-symbol stickers?
Nik, Lancaster University.
I have many criticisms of the current *NME*. Its slip towards 'glossiness', its frequently repressive cynicism. Certain parts of it — this very page and its brother opposite — are hangovers from 'The Golden Age Of Rock'n'Roll', and have become cliches, difficult to maintain and freshen up. There is definitely a standard "letter to *Gasbag*". I'm dripping in them now. A tray full of humourless humour. The shadows hanging over us from *NME* 'Golden Ages' are a bloody nuisance. But Nik, following through your line of thought, we'd end up like *Sounds:* shabby, squabbling, compounding the sexism, racism, stupidity, violence inherent in rock musics. We're not losing readers — but if we did, it wouldn't be for the reasons you're trying to state. And there's no hippieism up here. (Well, odd traces.) I'd give away ACR stickers, flexi Orange Juice singles and fab posters of Ian McCullough: if I was *NME* boss. — P.M.

Why have we not had more of the writings of this Anthony Parsons chappie in the past. I was thoroughly refreshed by his spiffingly critical review of *Kelly Woz 'ere* (ITV). I'm sure that Mrs Thatcher will not be slow to see this fine journalist's point of view is one which could well be incorporated into the next Tory manifesto.

I quite agree that young scum from the provinces should not be allowed to "come to our capital and rot". I was very impressed with his suggestion for shipping these scum out of our fair city into the less sensitive provinces and I think Northampton would be an ideal place to deposit these undesirables

I agree that if the cost of the final solution can be met by utilising their bodies for use in providing raw materials for industry then we should take advantage of it. I'm delighted to know your publication does not hold with any of these nancy boy socialist ideals like understanding and consideration for the damned idle working class of this once-great country.
Colonel Blimp, president of the Nottingham 'Keep The Hicks Out Of London' campaign.
PS: Did Parsons write the excellent leader column in the *Telegraph* this morning?
Him or Bushell — PM.

On Wednesday night's early evening news, the BBC reported that Oswald Mosley, the former leader of the British Fascists, had died. Upset? They gave the bastard a near tribute. Celebrity status. 'A great mind etc.' The discerning mind would have hardly thought him a piece of scum.

Thursday, *NME*. 4"Be2"s page 6 etc. "The guys themselves singing are Jewish. One of them, Solly, goes to the match every Saturday wearing his skull cap. They're just taking the piss." I have never read (in *NME* anyway) such offensive garbage. Do these Anti-semites warrant space in the paper? If they do, the least you could to do is show them up for the fascist vomit they actually are, and not claim any 'measure of justification' (your own words) for just taking the piss excuses.
Kojak
If Tony Parsons has seen Clive Jenkins drinking porter, he must go to some very odd parties. Porter is a beer made of garbage and drunk by Dickensian coach-drivers; posh folks take a spot of *port* with their Stilton.
Anne Hegerty, Palmers Green.
White wine drunk through a mouthful of polo mints is my favourite tipple of the moment, but I am only halfway through my posh apprenticeship. When I'm fully posh I'm asking Spandau if they need a conga player — PM.

I see from this month's ish of *Harpers And Queen* that Neil Spencer, Charlie S.M. and Danny B. attended a party at *H & Q's* offices last October along with Lord Longford, Rachel Billington, Ned Sherrin, Juliana Martinez etc. The white wine was foul and you all talked about *The Times* closing and there was enough male make-up "to sink a rowing boat". Need I say more?
Elizabeth, Gateshead
Yes. I don't understand your grouse. Is it male make-up (handy stuff), Lord Longford, or that you weren't invited? (I know what you're hinting at really. *Very* clever.) — PM.

I wish Waldemar Januszczak contributed to your paper.
L. Fontana, Camberwell.
I don't. I wish Simon Hoggart and Nancy Banks-Smith contributed to our little organ — PM.

I remember when Spandau Ballet used to be called The Makers. They never had a synthesiser then and they used to play jolly pop songs. I used to go and see them at The Hope And Anchor and it cost 75p to get in. They always were a lot of narcissistic bastards.
Candy, an Islington Poseur.
Spandau Ballet are daft enough as it is without digging up their ignoble power-pop past. They were also called The Gentry, which they reckoned suited them better, and played dirty rock'n'roll gigs like The Rock Garden. But at least they never played West Runton Pavilion. — PM.

You lot probably can't spell either but what chance has a small town big shot boy like me got without a sub-editor? At least Ian Penman can blame it on the printers.
Kevin Rowland, New Street, Birmingham.
Or Roland Barthes. — PM.

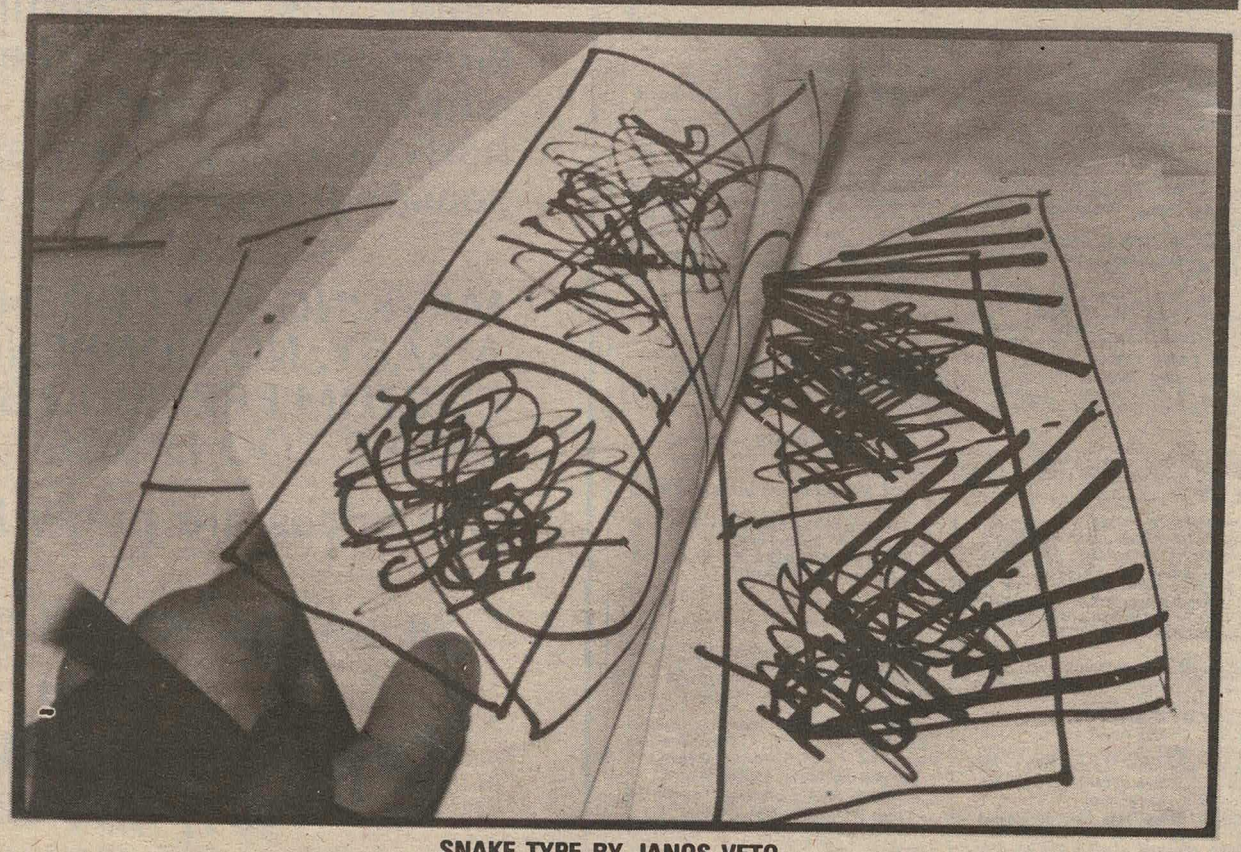
You haven't printed a nice word about Dire Straits since 'Sultans Of Swing.' Okay, not everybody has to like them, but surely they're better than some of the 'mod' and 'disco' rubbish (note that I am writing this without putting a four letter word in every sentence — your paper has too much of that as it is) which you think is wonderful.
Helen, Leicester.
Piss off! (The depths you stoop to when you're lurking in the butch and beery part of the paper!) — PM.

Re my Wilson Felder piece in last week's ish. i) I didn't quickly adopt a slighted, defensive tone, Felder did — or so it sez here in the handy Xerox of my original piece. ii) for the nth time, the name is MacKinnon and iii) oh, never mind.
Typographically yours,
Angus, London W11.
I'd resign if I were you. — Paul Marley.

Hopefully, I misread the meaning of Monty Smith's statement about the US elections — "at least they voted a man in." Implying that weak limeys voted in a mere *woman*. Listen Mr Smith, we hate this government as much as anyone, but not because their leader happens to be a female: do you think Keith Joseph would be doing it any differently? Substitute "at least they voted for a white" and maybe it's clearer — the oh so liberal *NME* would never accept such a rascist comment, but sexism is still OK, huh?

For those males out there who still think it is just a joke: have you ever been raped? taken valium? been forced to have a child you don't want or a backstreet abortion? had anorexia nervosa? been told your period/pregnancy/menopause pains are all in the mind? No? Then do you really know what you're laughing at?

Thatcher is not inferior because she is a female, but because she is a parasitic Tory, and instead of diverting ourselves with jokes about her sex, we ought to be facing up to that and working on getting rid of the shits for good. Keep taking The Au Pairs, Monty . . .
More humourless feminists.
Monty beams on defiantly: the wind-up king. I think Monty Smith and Lesley Woods would get on splendidly. Yes, you've noticed, as the song goes, it's back to Monty, the jokey chauvinist. I'll see you. — PM.



SNAKE TYPE BY JANOS VETO

T-ZERS

T-zers exclusive!

The winning threesome in Hollywood's recent Stevie Wonder lookalike competition, sportingly share the champagne celebration with the tail-ender (far left) in a field of four. Harry Nilsson (far right, for it is he): "Bob, I've just gotta tell ya. Grace, Ringo and I, we're all agreed, it was only self-confidence that let ya down today. You've just to believe that people will still recognise ya with shades on."

IT IS a truth universally acknowledged that a rock star off the road is in pursuit of a wife. Which is a pretty long-winded way of saying that **Undertone Feargal Sharkey** has just got hitched to his childhood sweetheart **Ellen** in Derry, where they've also bought a house. Howcum The 'Tones managed to leave Sire with full re-release rights to their back catalogue? . . .

The Associates have just left Fiction Records because the parent company Polydor weren't offering 'appropriate financial support? This may well be why Associates didn't turn up for their recently cancelled London dates . . .

Nina Hagen is pregnant in LA, perhaps by someone called Ferdinand? Poor ole **Herman Brood** had to be content with dumping his band in Holland instead. He spent two days in London looking for a new one without success. Apparently the Broody one hires and fires so damn fast that no-one takes him seriously anymore (that's the excuse anyroad) . . .

THE FOLLOWING selection of *T-Zers* come to you courtesy of our Transylvanian correspondent. **Udo Kier,** star of *Flesh For Frankenstein* and *Blood For Dracula* (Morrisey and Warthog productions) gets his teeth into an up-and-coming Hungarian epic called *Psyche* . . .

In the can: **Holger Czukay** produces and plays for German electroid punksters SYPH. Their lead singer is tagged **Harry Rag,** after **The Kinks** number . . .

And **Connie Plank** is producing **DAF** as soon as their guitarist **Wolfgang Spelmanns** recovers from a nasty bout of yellow fever (he listens to too many of them **YMO** things) . . .

Hot on the heels of the Comedy Store as rock venue is **Richard Strange**'s new Cabaret Futura in Rupert Street, London West One. The first show has **Kristina** (of Ze fame) singing with tapes, an electronic group called **Blancmange** and **Richard Jobson** reading his poetry ...

CAN'T AFFORD Christmas this year? **Kenny Rogers** can. He is reputedly the highest earning musical performer in the world at present, having copped a cool ten million greenbacks this year. Quoth Ken: "I'm having me a rest. I reckon it's worth taking a drop in pay to have some time to myself . . ."

Viewers of last week's *World In Action* investigation into the Rossminster tax avoidance scam will have noticed that **Led Zeppelin** are just one group who owe the tax man a whole bundle . . .

Jimmy Pursey warded off a bunch of smart-asses when he went to speak to the Cambridge branch of the Tory Reform Group (wets). The chairperson of the TRG there was very impressed with Jim's common sense and wrote to us to say so ...

That other **Strange** person, **Steve,** has given up throwing parties at home and has 'em at the Venue instead. Last week's bash featured few personalities but was enlivened by two fights and a set by **Metro** . . .

To whom could Cliff Richard have been referring on the *Parkinson* show last Saturday, when he spoke sorrowfully of a paper "that now resorts to four-letter words"? The only clue we have is that a '50s Cliff cutting from said publication hangs proudly upon his wall. We shall not rest easy at nights until we know the name of this heinous publication . . .

Joe Strummer is currently collaborating with drummer **Richard Dudanski** on a project to find and release old tapes by **The 101ers.** Called 'Elgin Avenue Breakdown' the album should be coming out on the Andalucia label . . .

Bad timing? **Cramps** and **Echo** play on the same night soon (December 14) . . .

AN IRATE **Cockney Reject** guitarist **Mickey Geggus,** phoned these offices last Friday to completely disassociate the band from any implication that they or their followers are British Movement supporters. This followed a *TV Eye* special on the BM which had featured hastily arranged footage of the Rejects in a Bridge House situation. Geggus insists that they denounced the movement in front of the cameras . . .

There was a rumble in Mortons club last week between **Wing Denny Laine** and members of the **4 Be 2**'s entourage. Laine, who owns a horse called **El Sid,** was said to have had a bottle thrown at him . . .

On December 21 the Starlight Roller Disco will hold the London Roller Skating Championships . . .

Talking of which, our apologies to the Keefco TV production Company for inadvertently pirating their logo "We Shoot For The Stars" and attributing it to rival **Mike Mansfield** in our **Bow Wow Wow** article, 'twas done without malice . . . the miscreant writer has been forced to walk the plank . . .

U2 so miffed at not getting a soundcheck at the **T. Heads** Hammersmith Palais funk-in that they almost refused to go on . . .

Hazel O'Connor is a pin-up in next year's Edwin Shirley Trucking Co. Calendar. Fully clothed, we hasten to add . . .

Not so Ms (Mr?) **Tanya Ransome,** a transvestite performer in a NYC leather bar. She (he? it?) does a wicked dance to **The Diagram Brothers** single 'We Are All Animals' . . .

IN THE sunny Bahamas, at Nassau's Compass Point Studios, **Grace Jones** is laying down tracks for her next LP with stuff by **A Certain Ratio, Bill Withers,** and 'Hot Head' (a song by **Captain Beefheart**) — all of which sound good. **Robbie Shakespeare** was to play on the sessions but is still in the slammer by Jamaican police for alleged possession of a gun. **Ringo Starr** and **Harry Nilsson,** also in Nassau for recording purposes, piss-ups and perpetual pranks. Even **Robert Palmer**'s across the road in a beach house with his family, resting up from his tour. "That piece in *NME* made me look a cheap, middle-class prat," he told *T-Zers* as he poured Chateau-Neuf du Pape 1976 for Ringo, Harry, and Grace . . .

Keith Emerson is mixing a **Sylvester Stallone** film track in Compass Point as well, and **Panick Orchestra** are heavy metalling an album down the hall. During the afternoon there's **Charlelie Couture,** and he's Island's first Frog signing — he sounds like a French cross between **Ian Dury** and **Tom Waits,** with some excellent songs wrapping up a debut album . . .

When **Talking Funkheads** are off the road, **Chris** and **Tina Frantz** live across from the Palmers in Nassau. **Chris Blackwell** has bought (yet another) home here, and **Peter Frampton** as well.

Frampton, by the by, has had a bad week — first, on his 'Banana Tour' of Central America (that's right; *NME* lensman **Joe Stevens** saw the stickers on his luggage) his equipment plane crashed with four dead . . . none his lads but Latino passengers and pilot.

Also, a promoter in Panama tried to sue Frampers for not showing, *and* his home in Nassau was cleaned out by burglars, right down to the digestive bickies and Pete's collection of *Beanos*!!!

CLEANLINESS is next to Godlessness and if **Jim Morrison** hadn't taken that fatal last bath he'd have been 37 right now and there would have been no need to tell you that the biography on the Dead **Door,** *No One Here Gets Out Alive,* is just published in England by Plexus . . .

Adam Ant's real name is **Stuart Goddard.** He/they told the *Daily Star* that "I feel like a youthful warrior". Don't we all . . .

Like that kind of scuzz? Huh? Well, we didn't bore you last week with re-writes of ex-**Ferrari** siren **Jerry Hall**'s true confessions in *The Star* and the *Mirror* did we? All that "How kinky Mick turns me on" stuff. But this we can't resist. Our man in the newsagents with a packet of Rothmans and a soiled copy of *Oui* reports that Ms Hall is now pouring out her thoughts on Mick and masturbation in aforesaid glossy ish. When *Oui* asks Ms Hall what turns her on in a man the leggy Texan has no hesitation in telling the breathless world: "A really big dick" ...

Recovered? Good because we're about to play on the conscience of the nimble fingered sort who half-inched **John Cooper Clarke**'s book of original poems from his very grasp at the Sheffield Limit Club. Please call 01-439-1274 and no questions asked (well, only a few leading ones) . . .

More illegalities: so many of the tickets for **Bruce Springsteen**'s New York concerts went a stray in the postal only buying system that the Sprooce hired a Private Eye to investigate . . .

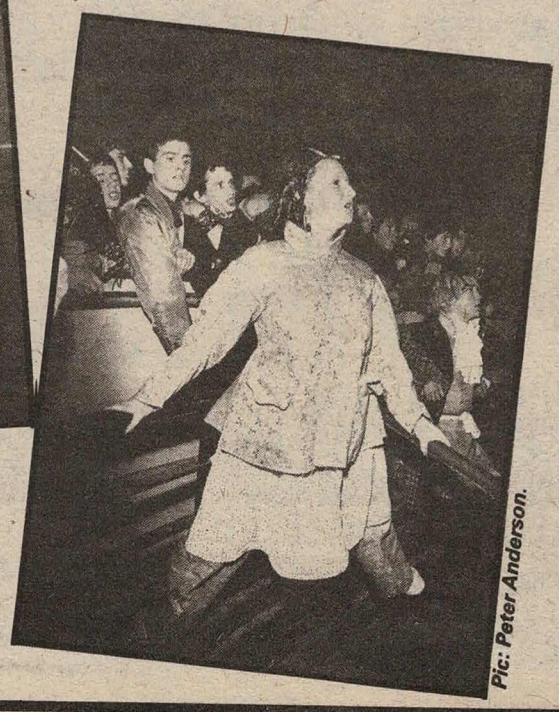
Pass the windowpane! **Spirit** have reformed as a trio with **Ed** and **Randy** and signed to L.A.'s Rhino Records . . .

From the sublime to the ridiculous. **XTC** became the first newish, wavish group to play Madison Square Gardens when they supported **The Cars** at the latter's request. 36,000 people did the hully gully according to XTC's official fan-club and part-time Virgin employee **Al Clark.** Back to earth for Swindon's finest though when they commenced their British tour at Liverpool Rotters. Byeeee . . .

Pic: Chris Walter.

Above: Whatever happened to? Part 338: Minnie Mouse. An industrious right-sided midfielder, Minnie never really fulfilled her potential with Watford and was finally promoted upstairs and joined by Bertie, previously with Arsenal and founder of what Tom Wolfe later described as the 'Mee generation'. As we see here, though, Minnie is still a big hit at the Watford social club.

Below: Whatever happened to? Part 337: Jordan. A big bustling centre-forward of the old-fashioned school, Jordan first achieved notoriety under 'Big Mal' MacLaren before being transferred to Man. United where cartilage trouble prematurely ended a promising career. Jordan now acts as part-time 'libero' for Adam and the Ants, a second division outfit bidding strongly for promotion.



Pic: Peter Anderson.

NME NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
Features Editor
Tony Stewart
News Editor
Derek Johnson
Associate Editors
Charles Shaar Murray
Monty Smith
Production Editor
Stuart Johnston
Special Projects Editor
Roy Carr

Staff
Max Bell
Danny Baker
Paul Morley
Adrian Thrills
Chris Bohn
Paul Du Noyer

Design
Caramel Crunch

Photography
Pennie Smith
Anton Corbijn

Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Angus MacKinnon
Paul Rambali
Chris Salewicz
Bob Edmands
Lester Bangs
John May
Penny Reel
Andrew Tyler
Ian Penman
Andy Gill
Graham Lock
Gavin Martin
Cynthia Rose
Vivien Goldman

Cartoons
Tony Benyon
Ray Lowry

Research
Fiona Foulgar

New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel

ADVERTISEMENT DEPT.
Room 2529
Kings Reach Tower
Stamford Street
London SE1 9LS.
Ad Director
Percy Dickins
(01) 261 6080
Ad Manager
Peter Rhodes
(01) 261 6251
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Brian Gorman
Pete Christopher

BETTER BADGES

This Last Week

1 (5) CND ... 20p
2 (1) Ant Music ... 20p
3 (—) Echo & The Bunnymen ... 20p
4 (3) Jam — Start ... 20p
5 (—) Joy Division ... 20p
6 (2) Ants — Invasion '80 ... 20p
7 (6) Dead Kennedy's — Cambodia ... 20p
8 (4) Ants — No 1 ... 20p
9 (—) The Beat — Stand Down Mergaret ... 20p
10 (—) Crass — Anti War ... 20p

New Releases (20p)

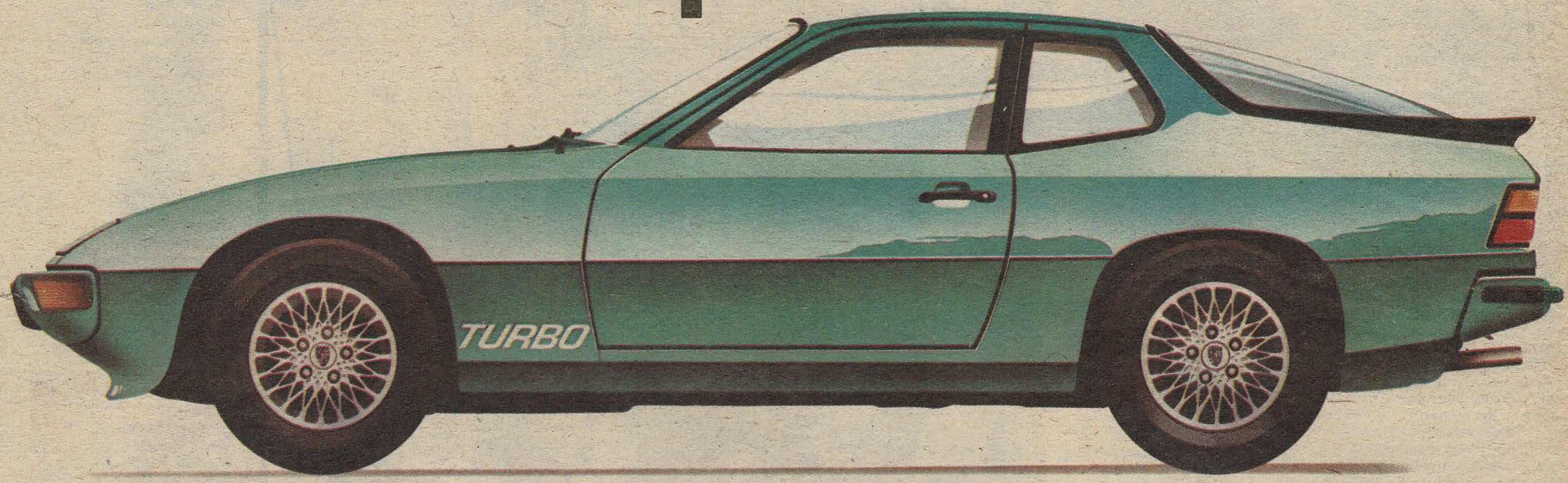
Passions — The Swimmer, Vision Collision, The Dogs, Little Bob Story, Selecter — Too Much Pressure, UB40, Bowie — Ashes To Ashes, Adicts, New Slits, Siouxsie — Kaleidoscope, Ski Patrol, Carpettes, Au-Pairs, Meteors, Black Slate, Royal Rasses, Mo-Dettes — Story So Far, This Heat, Health & Efficiency, Studio 1, Girls At Our Best, Brian Brain, The Demons, The Petticoats, New Cabaret Voltaire, New Essential Logic, Scientists

FANZINE — Toxic Graffiti with Crass Flexidise 65p (inc P&P)

ADD 10p P&P FREE LIST
286 PORTOBELLO RD
LONDON W10 OK

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gordon & Gotch (Asia), South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

0-60 mph: 6·6 secs*



20-20,000 HZ: 65 DB (X)

BASF's new formulation ferro super LHI will squeeze that vital extra performance from your cassette deck. In fact it will extend its recording capability from 20 to 20,000 Hz, at a S/N ratio of up to 65 dB.**

This is because the new oxide technology used to perfect ferro super LHI has the same effect as turbocharging car engines.

At the lower end of the frequency spectrum ferro super LHI has the fidelity you'd expect from the highest quality ferric tape. At the top end of the spectrum, it really comes into its own, and produces a much brighter sound and more authentic reproduction than any other LH tape. It's this clarity in the 20-20,000 Hz band that gives so much reality and presence to recordings made on ferro super LHI.

So if you value extra performance in everything you do, invest in the spot-on sound of the new BASF ferro super LHI cassette.

BASF ferro super LHI

Turbocharges any cassette deck

*'What Car' June 1980 road test: Porsche 924 Turbo. **With noise reduction.